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CLIP STUDIO PAINT
PRO/EX
対応
Kutar
ng edition
Draw attractive characters from to coloring



玄米・円山はり・さぼてん 作画
TUDIO PAINT
O-JO
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CLIP STUDIO PAINT
PRO/EX
対応
ン入れから彩色まで魅力的なキャラを描く
プロの技法を
下描き
線画
仕上げ
アレンジ

クリスタ道場

キャラクター・メイキング編

サイドランチ 著
玄米・円山はり・さぼてん 作画

CLIP STUDIO PAINT
PRO/EX
対応



ソーテック社

Foreword

Thank you for purchasing "Crysta Dojo".

This book is a text explaining how to draw illustrations using CLIP STUDIO PAINT.

CLIP STUDIO PAINT is inexpensive yet extremely multi-functional, allowing you to draw illustrations in any style, from watercolors to oil paintings, anime styles, and more. With a high degree of freedom in terms of tool customization, this illustration production software is widely supported by beginners and professionals alike.

However, due to its many functions, you may be at a loss as to how to draw. For such people, this book focuses on "commonly used techniques" when drawing digital illustrations, and explains how to use tools and functions, how to finish processing, etc.

In Chapter 1, you can check the basic operation methods such as the CLIP STUDIO PAINT interface and how to save.

In Chapter 2, you can learn basic knowledge such as brushes, drawing colors, and layers. If you already have a general understanding of CLIP STUDIO PAINT operations, you can skip Chapters 1 and 2.

In Chapter 3, we will finally draw illustrations. You can learn how to draw based on anime painting. And in Chapter 4, we will apply image processing to the work drawn in Chapter 3. You can learn how to adjust colors and how to apply finishing touches.

Chapter 5 explains how to use watercolor tools, thick painting, grisaille painting method, etc. Finally, Chapter 6 is an illustration making course that serves as a review and application of what you have learned so far. You can check the flow of techniques often used by illustrators.

How to draw illustrations is free. However, even if you are creating your own drawing style, knowing the "commonly used techniques" should surely be beneficial.

We hope that you will enjoy creating digital illustrations with this book in hand.

Summer 2019

Production writing staff

CONTENTS

第 4 chapter finishing Technique

Chapter *5. Variation of coating

Character 6 Chapter Making Course

Operation notation

Operation notations in this manual are for the Windows version unless otherwise specified. For the macOS version, you can operate the same as Windows by replacing the reading as follows.
In addition, the iPad version can be operated in the same way as macOS by using an optional keyboard.

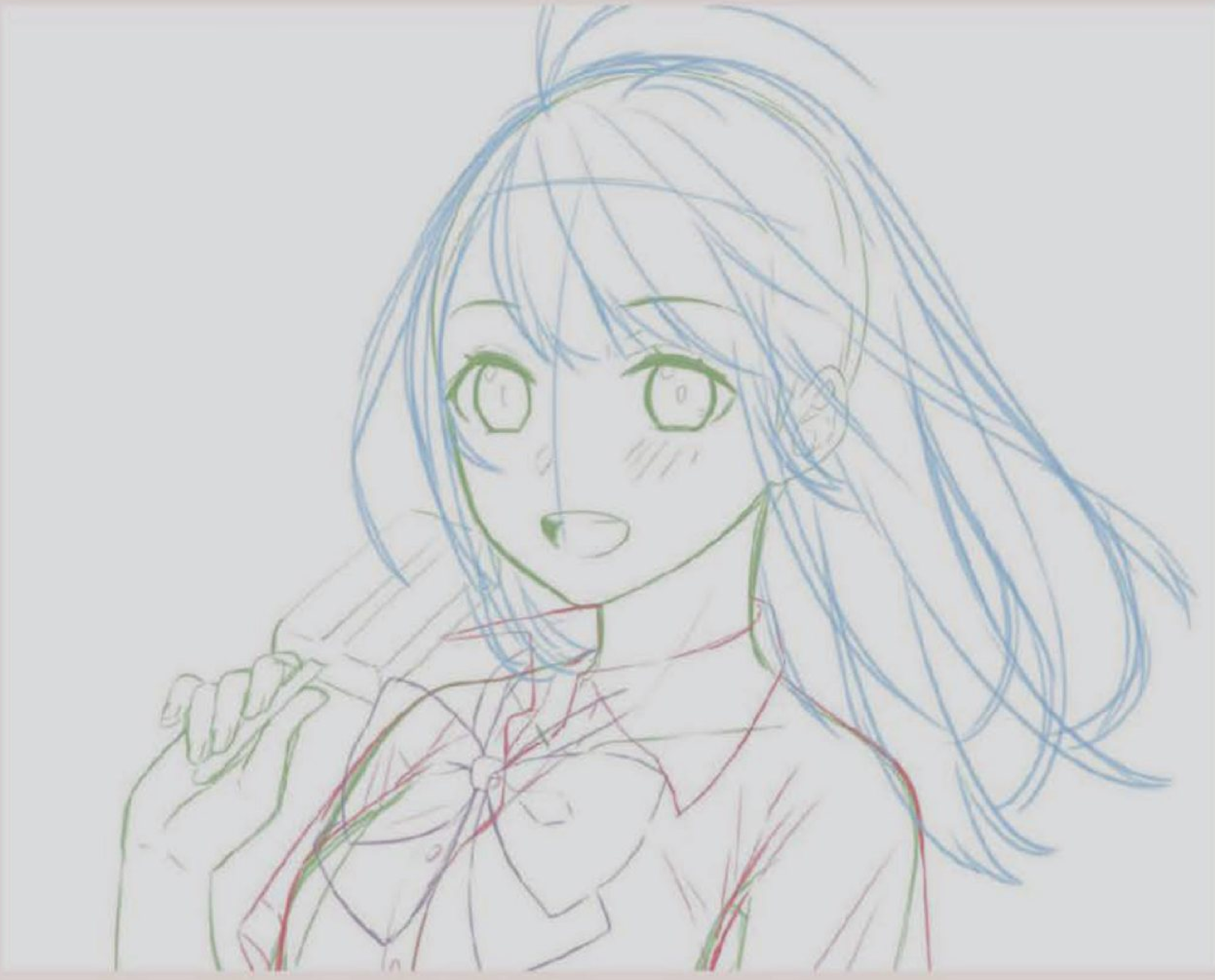
Windows		macOS
Alt key	➡	option key
Ctrl key	➡	common key
[Enter] key	➡	Return キー
Backpack key —	➡	Delete key
Right click (mouse button) →		Control-click mouse button

For some menu operations, in the macOS/iPad version, some items in the [File] menu and [Help] menu in the Windows version may be included in the [CLIP STUDIO PAINT] menu.

Chapter

No. 1

Preparation for illustration production



PRO EX

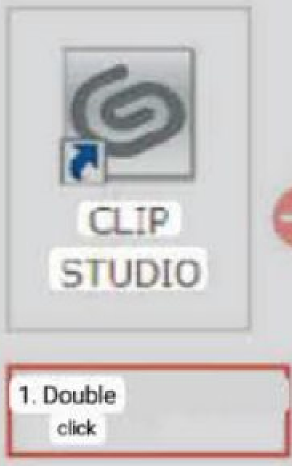
1-1 start the crystal

First, start CLIP STUDIO PAINT. CLIP STUDIO PAINT can be started from the portal application "CLIP STUDIO".

●Starting CLIP STUDIO PAINT

1 Double-click the “CLIP STUDIO” icon on the desktop.

2 “CLIP STUDIO” starts up. Click [PAINT] in the upper left.





13 CLIP STUDIO PAINT starts up.



TIPS Register the license when starting for the first time

When you start it for the first time, the license verification screen is displayed. Follow the steps below to register the license.

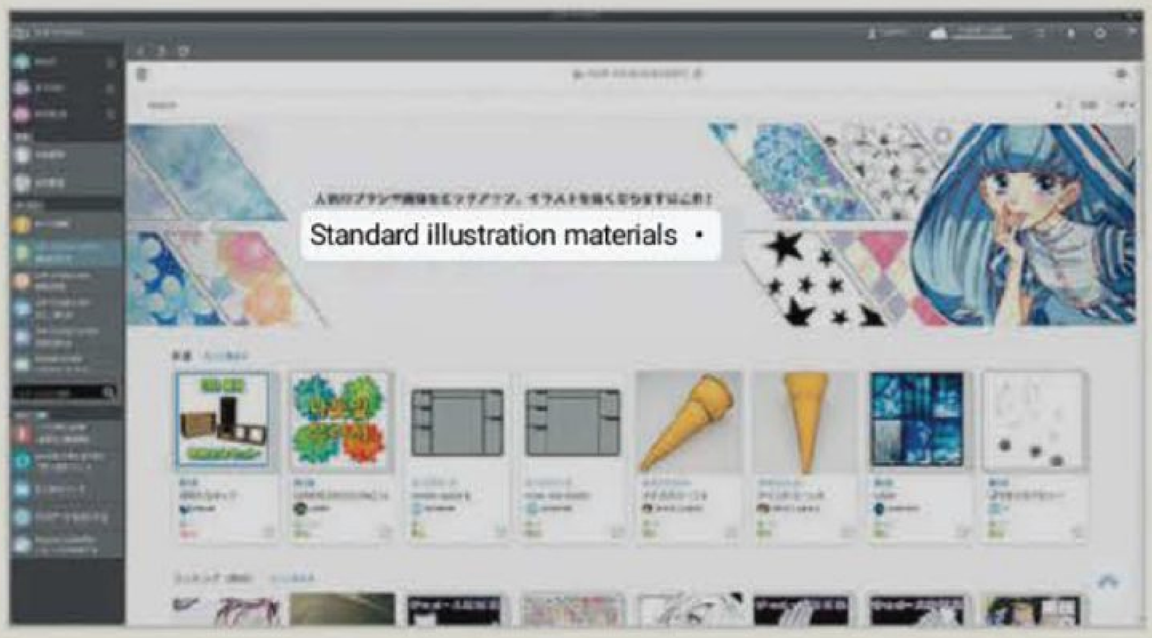
1. Enter your serial number and click Register License.
2. Select License Verification Now and click Next. On the screen
3. that says "Choose a license matching method~", select [Automatically] and click [Next].

What is TIPS CLIP STUDIO?

"CLIP STUDIO" is a portal application to support creative activities. You can start up, update, and download materials for the CLIP STUDIO series. You can also use "CLIP STUDIO ASK" where questions and answers about operation are archived, and "CLIP STUDIO TIPS" where you can view professional making and explanations of operation methods.

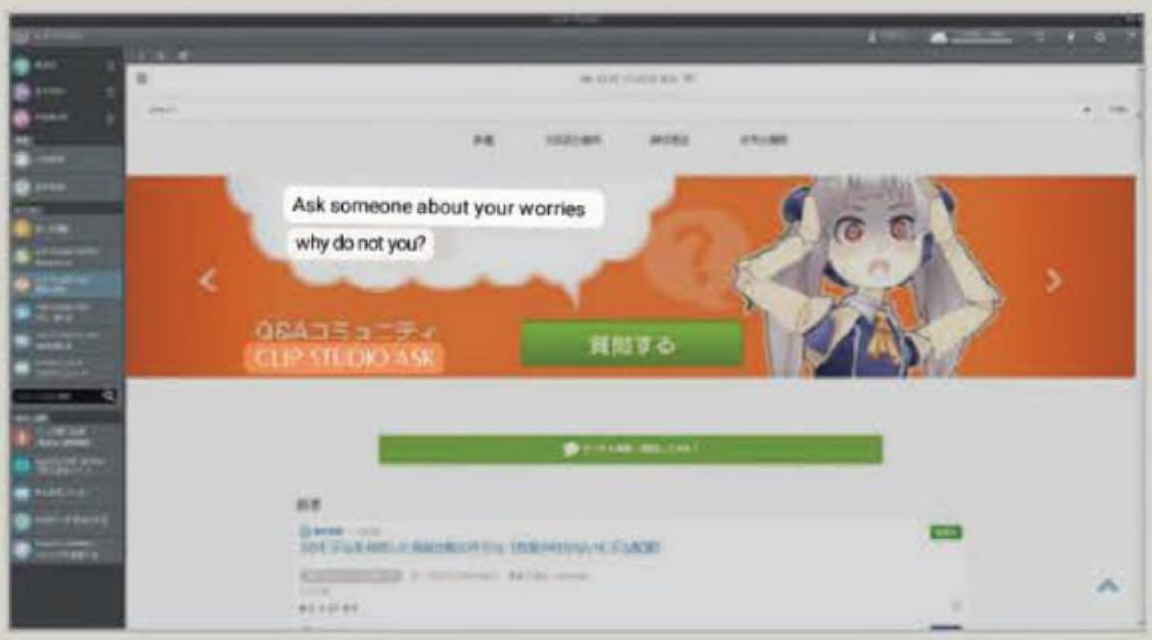
TIPS CLIP STUDIO ASSETSとは？

CLIP STUD IO ASSETS (hereafter referred to as ASSETS) will be displayed when you click [Find Materials]. ASSETS contains various types of tags that can be used in PAINT. I have the material for the ip. When searching for materials, enter a keyword in the search field and search. Some materials are paid (requires "GOLD" points), but there are also many free materials. In addition, user registration is required to download materials.



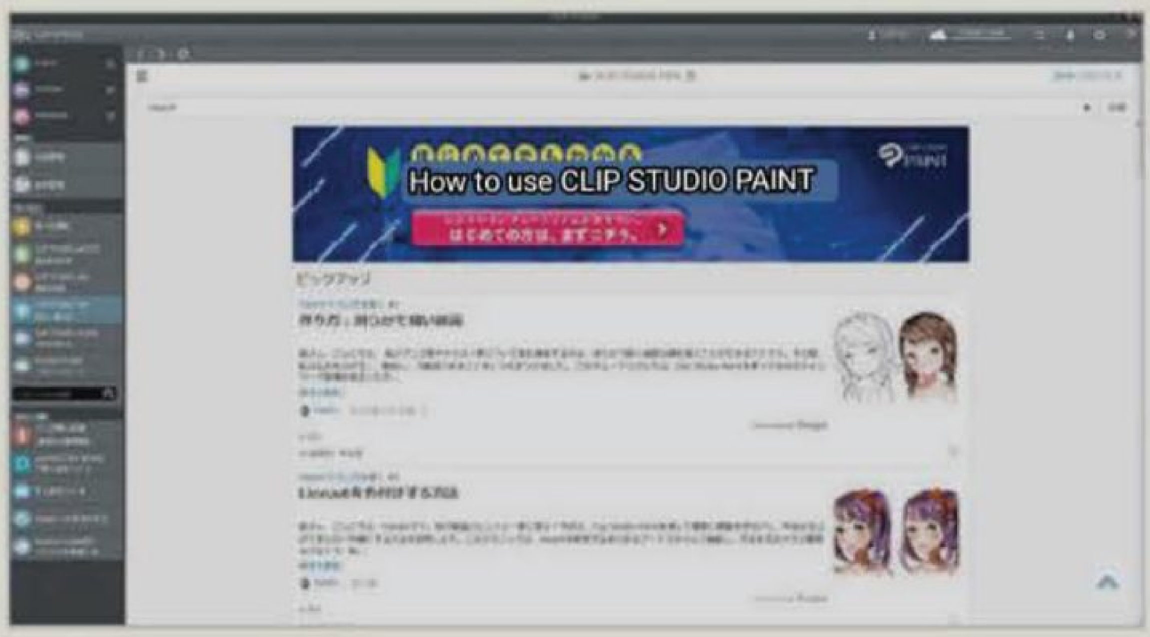
What is TIPS CLIP STUDIO ASK?

CLIP STUDIO ASK (hereinafter referred to as ASK) is a page where questions and answers regarding operations are published. If you register as a user, you can publish your questions. If you have any questions about the operation, please ask.



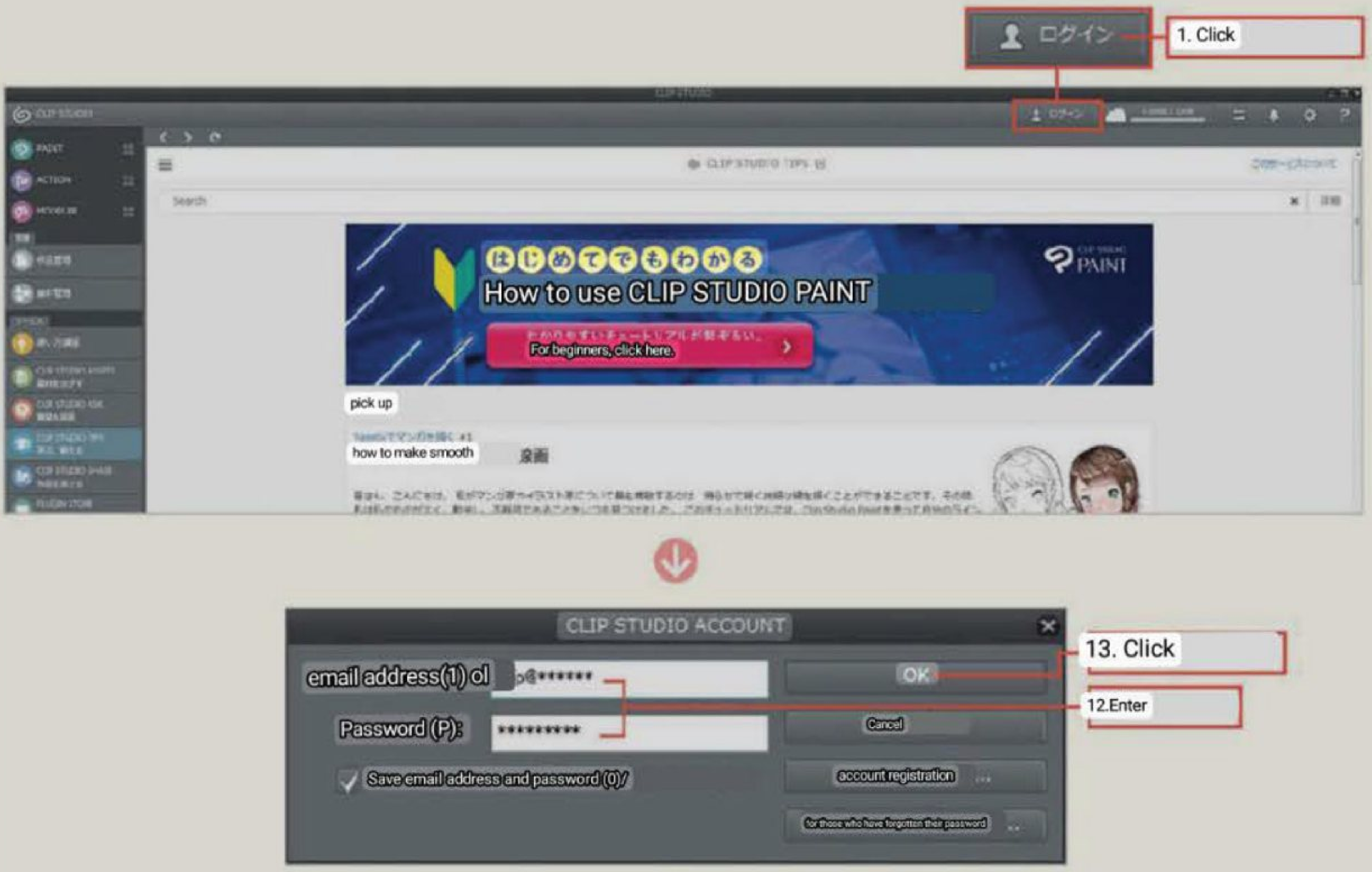
TIDS Learning with various how-to courses

From CLIP STUDIO's [How to use course], you can browse various types of how to use courses, such as basic operations, how to draw illustrations, how to use recommended functions, and how to make a mouthpiece. Also, clicking [Learn, Teach] opens CLIP STU DIO TIPS, where you can view "TIPS" (drawing tutorials and production know-how) posted by users.



TIPS user registration

User registration (free) is required to download materials on ASSETS and ask questions on ASK.



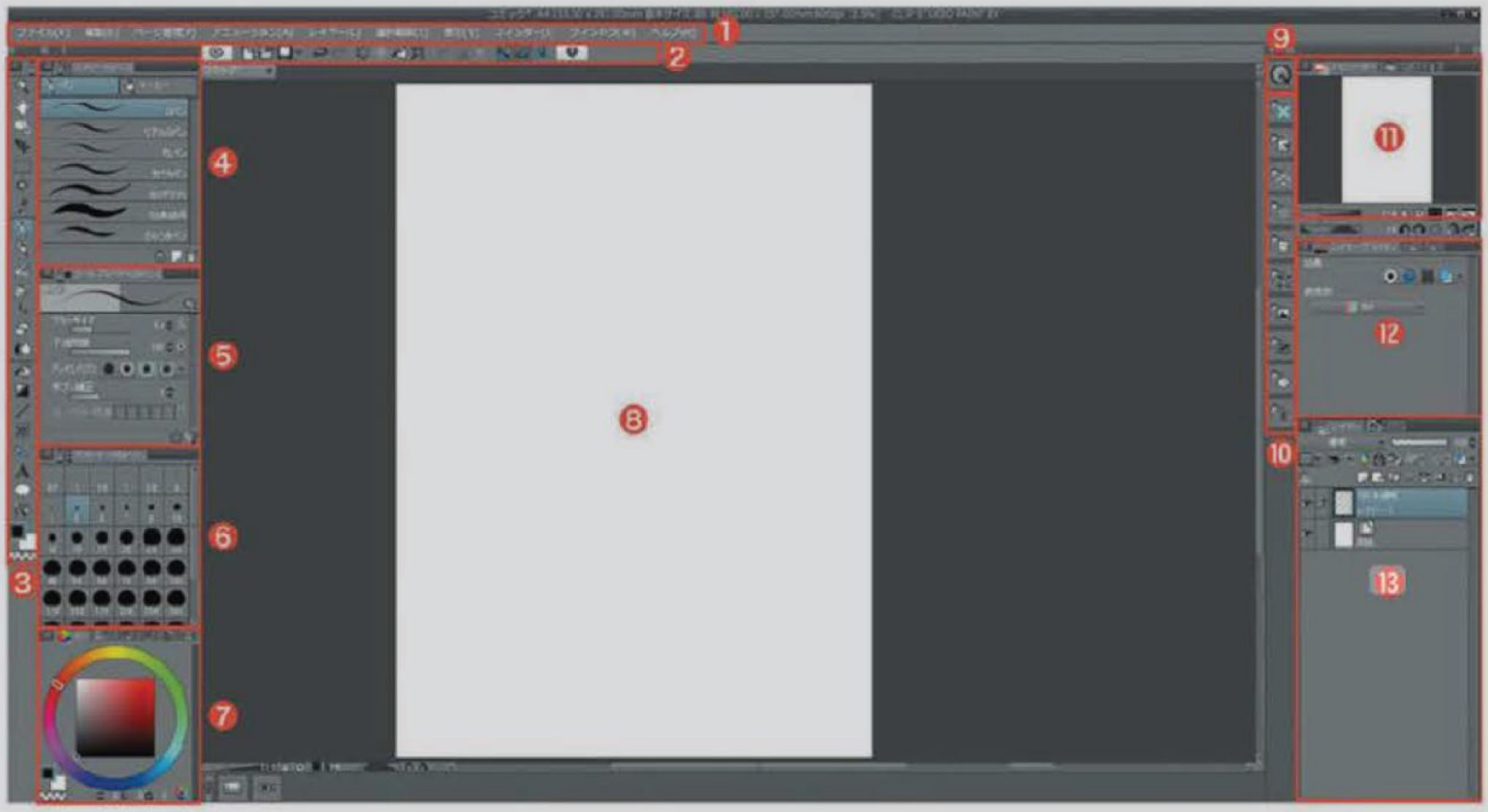
User registration is possible from [Account [Registration]] in the [Clip Studio Account] dialog box displayed by clicking [Login] at the top of the CLIP STUDIO screen. When registering for an account, it is a good idea to have your email address and password ready.

PRO EX

1-2 About the operation screen

When you start CLIP STUDIO PAINT, the operation screen will be displayed. There is a menu at り、 the top, and each palette is lined up on both sides. Know the position of each.

● Basic operation screen



① Menu bar .... • There is a menu for various operations. Please refer to each menu on the menu bar where the [○○] menu is mentioned in the explanations in this manual.

② Command bar .... • By clicking the button, you can perform the operation quickly.

2 tool palette .... • Various tools are lined up with buttons.

④ [Sub tool] palette .... You can select a sub tool of the tool selected on the [Tool] palette.

6 [Tool Property] palette/ ...... You can change the settings of the selected sub tool.

⑥ [Brush Size] Bullet You can select a brush size by clicking the button for each size.

⑦ [Color wheel] palette .... • Set the color. Click the tabs at the top of the palette to see other You can display the color palette.

tab





Color palettes are stored in the same location as the [Color Wheel] palette. You can click a tab to view it. www

③ Canvas .... • Manuscript paper for drawing illustrations.

③ [Quick Access] Palette • Register ..... frequently used operations, tools, drawing colors, etc.
You can make a palette of le.

⑩ [Material] Pallet • .... Various materials are stored.

TIPS Displaying the [Quick Access] Palette and [ ] Palette

Quick Access Bullet (see page 169) and Quick Access Bullet
The [Material] bullet is initially displayed in
a button-like shape.
At the top is the [Quick Access] palette, below it
is sorted by type of [Materials] palette, button
has become By clicking each button
can open the let.

material palette





(1) [Navigator] Palette • This is .... the space to operate the display method of the canvas. make it easier to work
You can change the display.

⑫ [Layer Property] palette Sets various effects for layers.

® [Layer] Palette .... Manage layers.

○ Command bar



Command bars allow you to perform certain actions by clicking buttons.
For example, [Snap to ruler] can also be done by selecting [View] menu → [Snap to ruler], but it is quicker to click the button on the command bar.

● Start CLIP STUDIO .... • Start CLIP STUDIO.

(2) .... New • Creates a new canvas.

❸ open .... Open a file.

4 Save/ .... • Save the file being created 。

❺ Cancel .... • Cancel the operation.

6 Redo - Redo the undone operation.

7 Erase/ • Erase what you have drawn.

8 Erase outside selection... Erase the image outside the selection.

9 Fill Fill with the selected color.

⑩ Enlarge Reduce Rotate • Enlarge/reduce/rotate.

11 Clear selection Cancel the selection.

12 Invert selection Invert the selection.

® Show selection border Toggles display/hide of selection borders.

14 snap to ruler • When turned on, it snaps to the ruler. Click to turn on/off switch. The button is dark when it is on.

15 Snap to special ruler When turned on, steps to a special ruler.

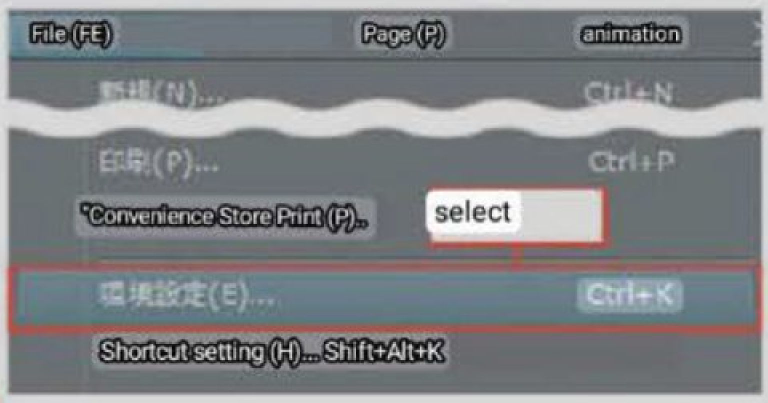
(10) Snap to Grid .... When turned on, steps to the grid. ⑦ CLIP STUDIO PAINT Support • • • Click to display the CLIP STUDIO PAINT support page in your web browser.

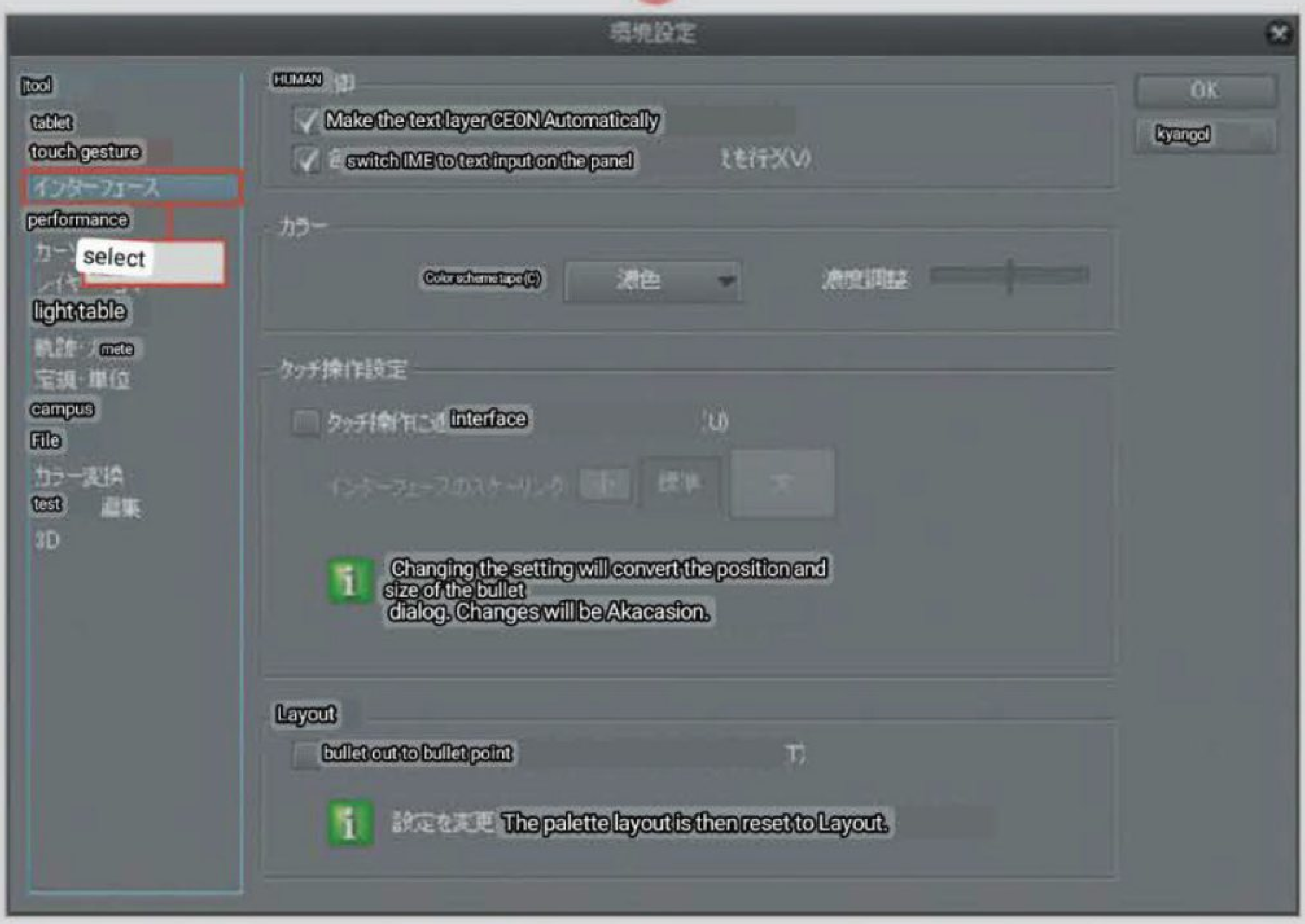
● Screen for touch operation

In [Preferences], you can change the operation screen to be suitable for PCs (Windows 8 or later) that can perform touch operations.

1 [File] menu > [Preferences] Select (cut+key).

2 Select Interface from the menu on the left of the Preferences dialog box.



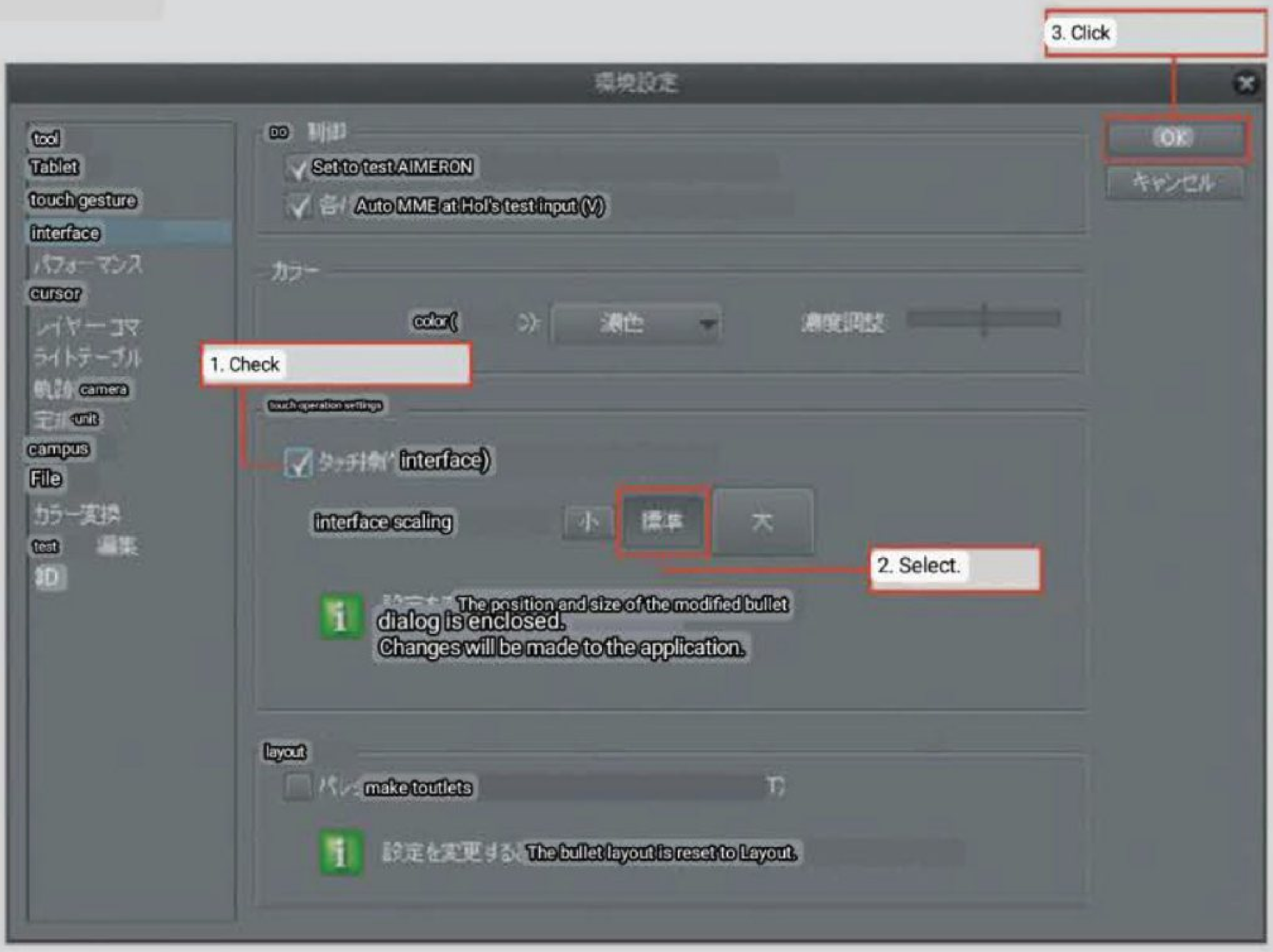


3 Check [Adjust interface for touch operation].

4 [Interface Scaling] allows you to set the size of buttons and text. Here, select [Standard]

**Depending on the environment of the computer you are using, some items may not be displayed with the [Small], [Standard], and [Large] buttons.

15 Click the [OK] button.



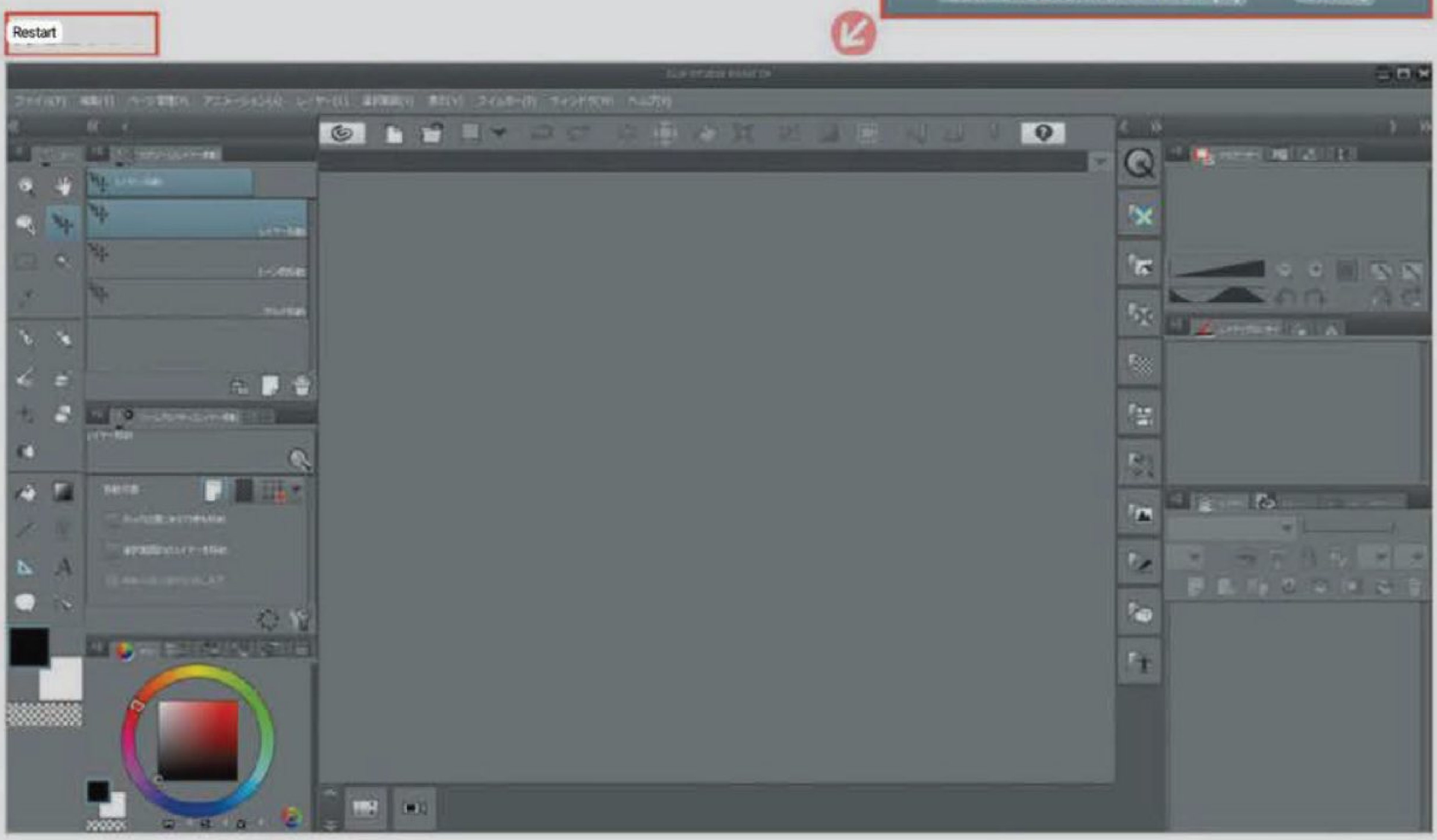
6 Select the [File] menu [Exit CLIP STUDIO PAINT] Ctrl + ◦ key)

to exit the application, and then restart

CLIP STUDIO PAINT to display the touch operation

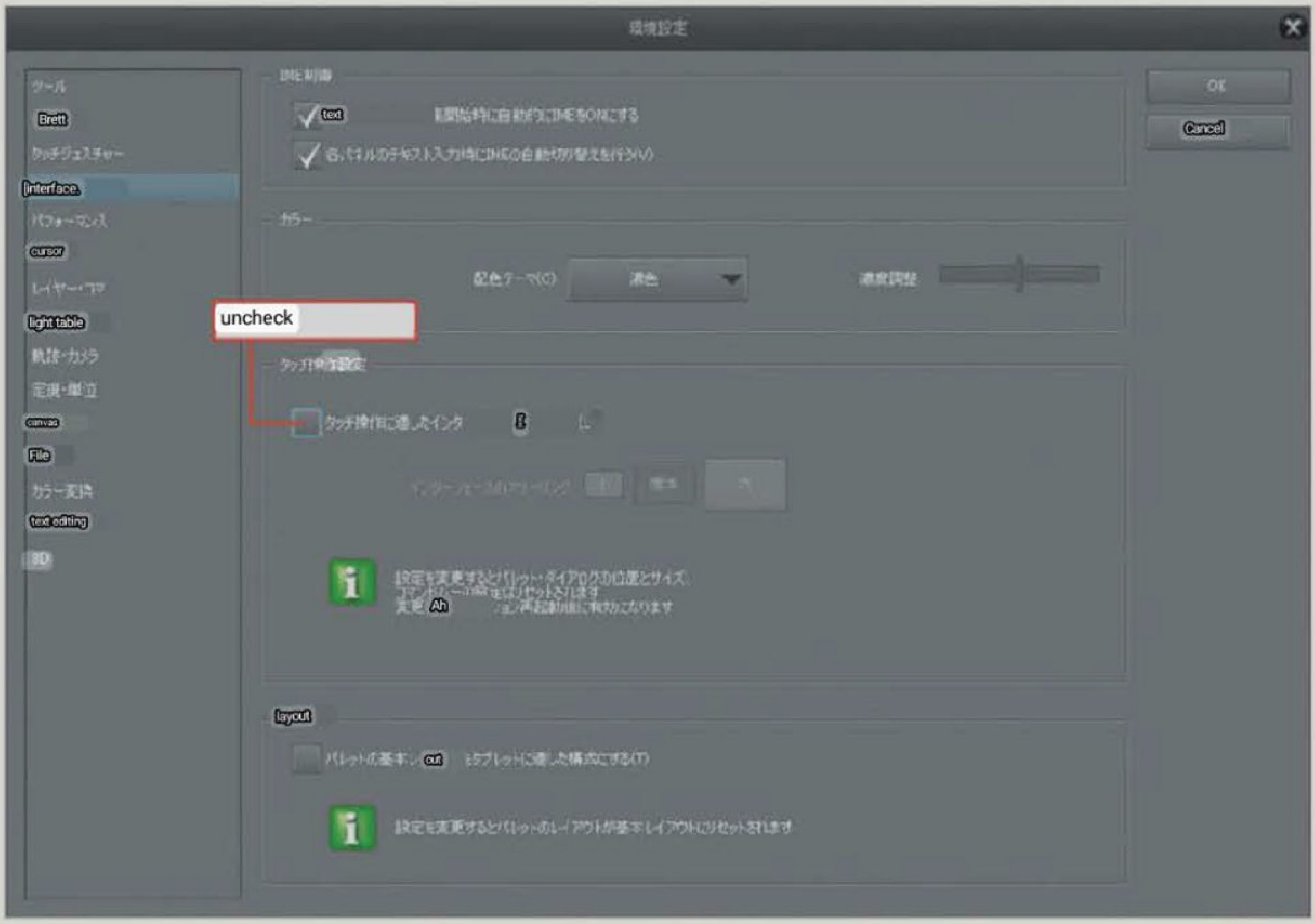
screen.





TIPS Abort the screen for touch operation

If you want to change the screen for touch operation to a standard operation screen, select [File] menu → [Preferences] to display the [Preferences] dialog box, then select [Touch operation] from [Interface]. Uncheck [Adjust to suitable interface] and restart CLIP STUDIO PAINT.



PRO EX

1-3 create a canvas

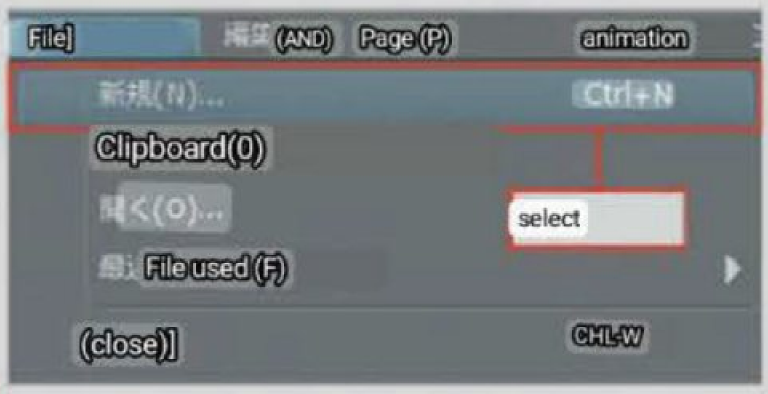
The canvas is manuscript paper for drawing illustrations. It can be created from the [File] menu → [New].

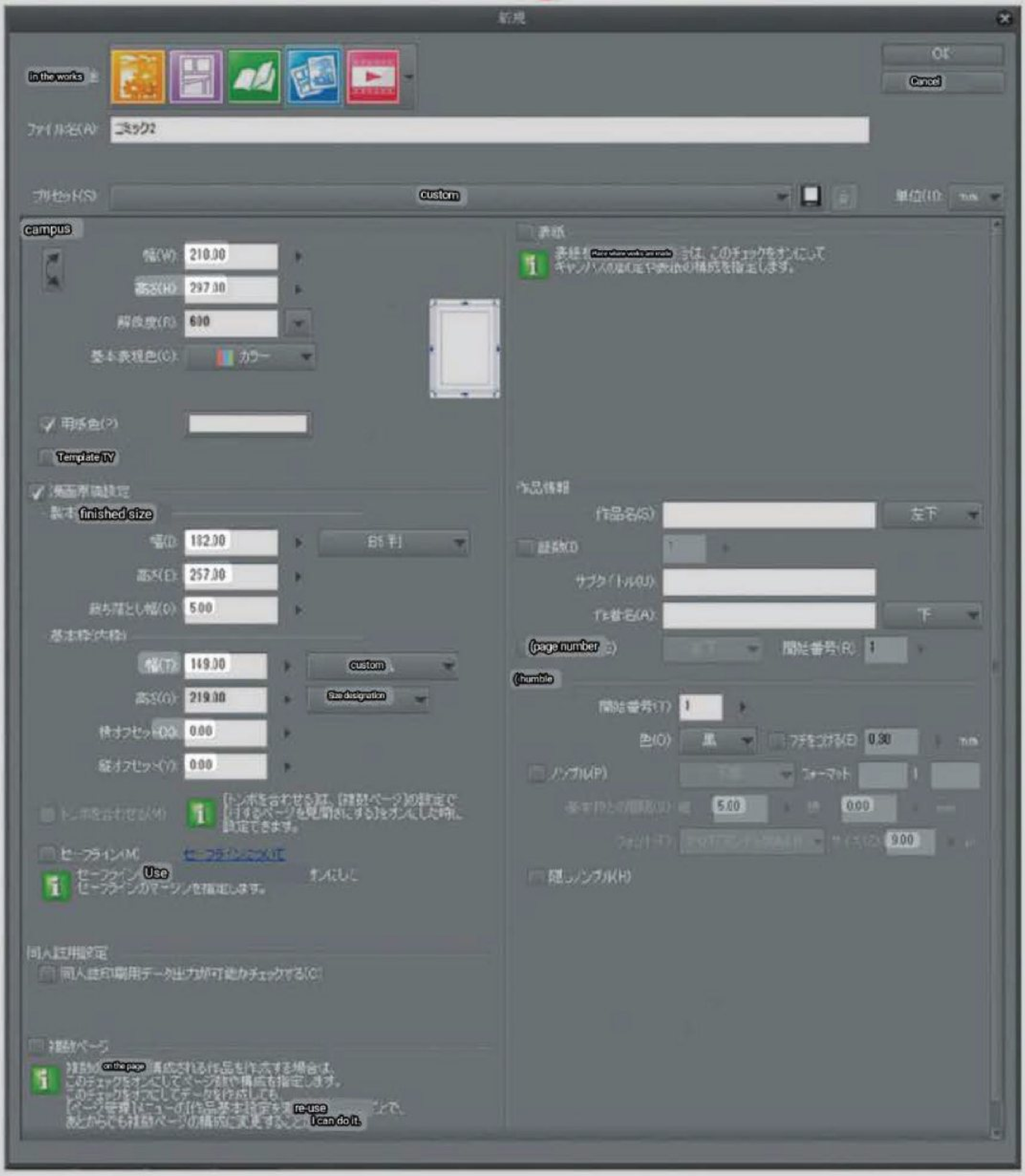
● Canvas creation flow

Let's take a look at the steps to create a campus.

1 [File] menu → [New] (ctrl + key) Choose.

2 The "New" dialog box opens.





3 Select an item under Use of work. In this case, we have selected [Illustration].

@ [An illustration]

6 [Comic]

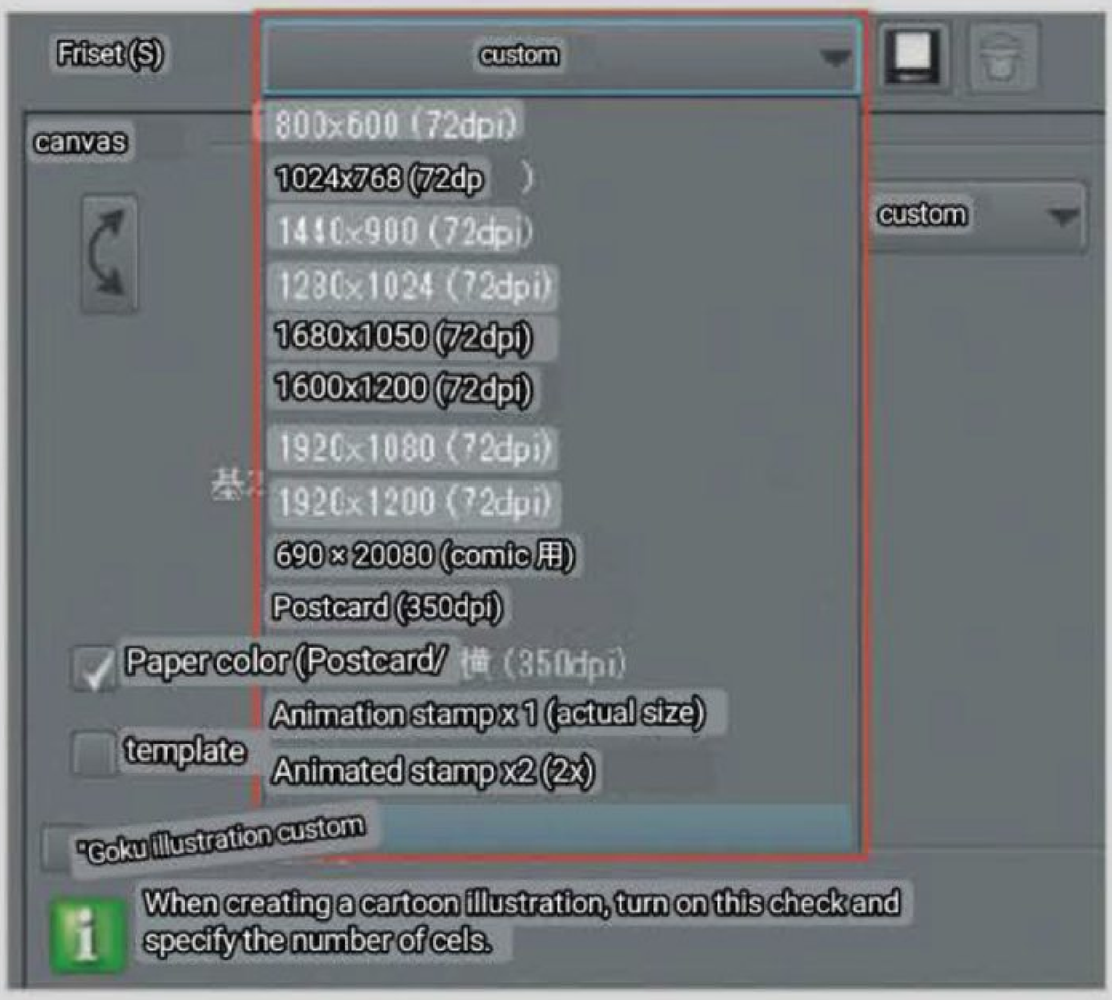
C [Show all comic settings]

© [Animation]

New dialog box



4 Set the campus size. From [Presets], you can select a preset size for this setting.



TIPS To select more presets

The contents of [Presets] vary depending on the purpose of the selected [Work]. If [Use of work] is [Illustration] and you want to choose a setting that is not available in [Preset], you should set [Use of work] to [Show all comic settings].

15 If you do not use [Preset], set [Unit], [Width], [Height] and [Resolution] respectively. In this example, we will create an illustration that can be printed on A4 (210mm x 297mm), so we set it as follows.

setting

[Unit] ...... [mm]

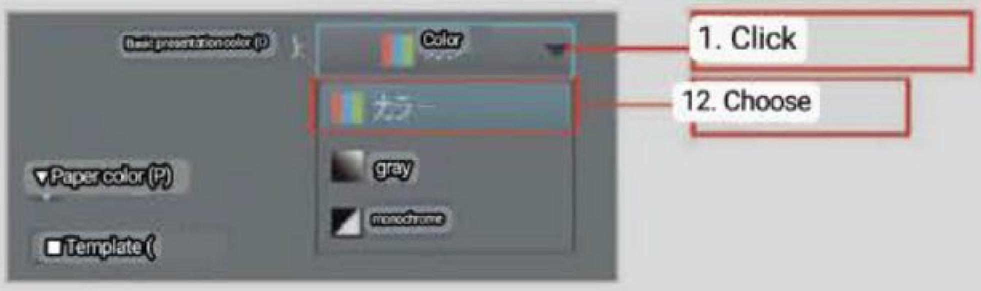
[Yao] 210

[Height] 297

[resolution] ... [350dpi]



6 Select an available color setting under Basic Expression [Color]. Select [Basic expression increase. color] from [Color], [Gray], and [Monochrome].



7 You can change the color of the paper layer in [Paper color]. The default is white. Normally it should be left white.



8 Click the [OK] button.



TIPS Other settings

Template

Check [Template] to select a layer template. A layer template is a function that allows you to register frequently used layer configurations and frame divisions in comic settings. In the initial state, various frame layout templates are registered.

create a moving illustration

When turned on, you'll see settings that allow you to create short animations.



Appropriate size and resolution

Make sure you understand units and resolution when setting sizes.

unit

You can select the unit of size from [cm] (centimeter), [mm] (millimeter), [in] (inch), [px] (pixel), [pt] [point]. When using for printing purposes, it is recommended to select [cm] or [mm]. Images for the web are often measured in pixels, so if you want to set the number of pixels, select px.

resolution

When setting the resolution, the setting value is determined in units of "dp".

cpi is the number of pixels per inch (2.54mm) and is a measure of how fine an image will be when printed.

TIPS Recommended resolution

When printing at a print shop, the following settings are recommended.

Color gray image 350dpi

Monochrome image 600dpi or 1200dpi

TIPS If you want to add registration marks

Manuscripts for printed materials such as books, flyers, and doujinshi may require crop marks. Registration marks are guide lines for cutting at the finished size. If you want to set the registration marks, select Comic or Show All Comic Settings for Use of work in the New dialog box when you create the canvas.



finished size

For example, to create a B5 (182 x 257 mm) doujinshi, set the [Binding (finish) size] (see [New] dialog box on page 16) as follows.

setting

[Unit] .... [mm]

[width] 182

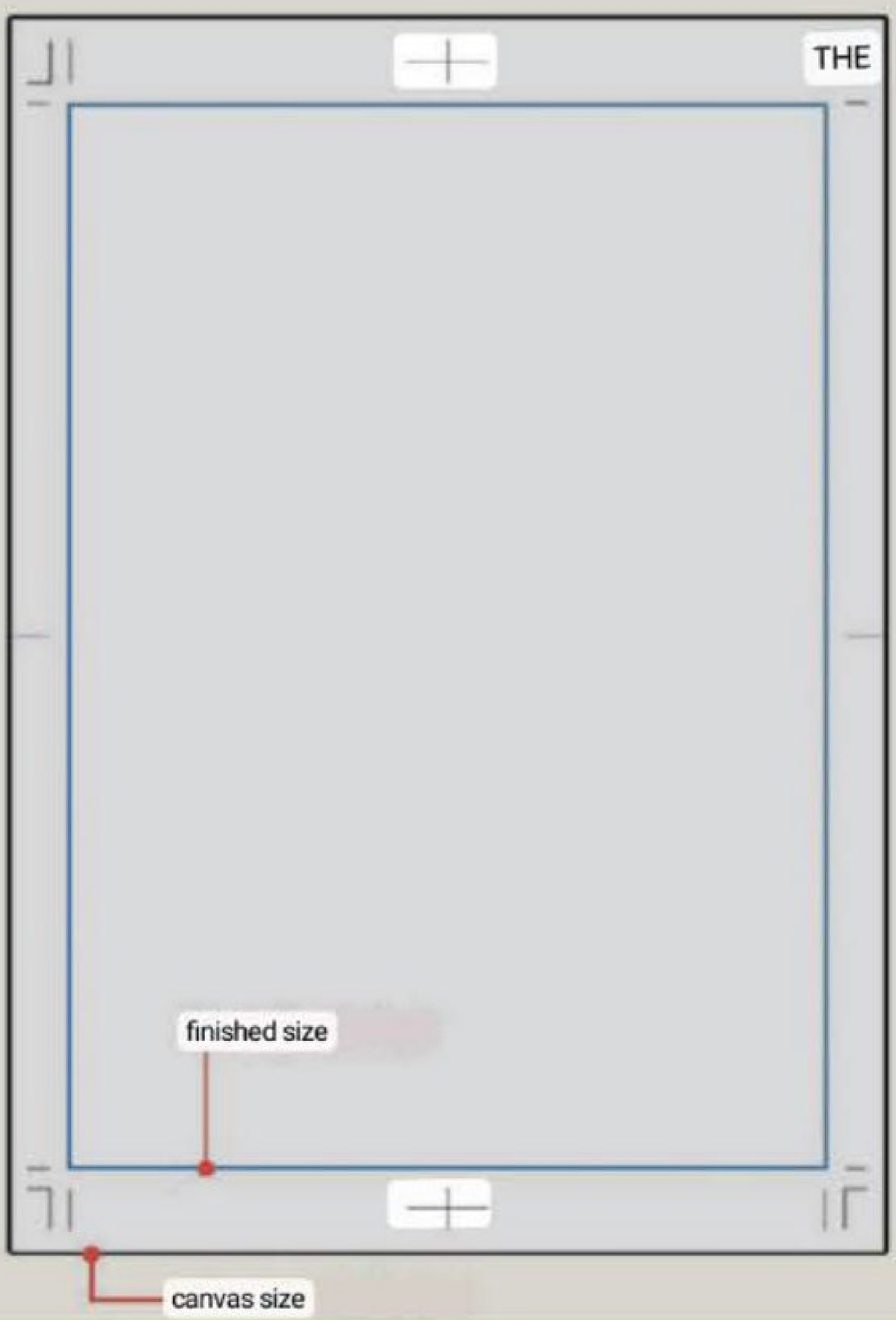
[height] 257

campus size

The canvas size will automatically be larger than the finished size, as registration marks will appear around the finished size.

bleed width

Bleed Width (New dialog box on page 16) should be set to 3mm 5mm. The bleed width is the distance from the finish line to the bleed. If the drawing extends beyond the paper, draw up to the bleed.



PRO EX

1-4 Basic knowledge of pallets

Here, let's cover the basics of the palette. You can change the position of palettes to your liking and hide palettes that you do not use.

●Show/Hide Barrett

| Display from [Window] menu

Let's open the Window menu. The bullet that is displayed has a check mark on it.

Items with a check mark are palettes that are currently displayed. When selected, the bullet is hidden.

You can display hidden bullets by selecting items that do not have a checkmark.





View from tab

Multiple palettes may overlap, and only tabs of hidden palettes may be visible. You can switch between displayed bullets by clicking the tabs at the top of the palette.



•Palette layout

You can change the position and width of the palette. You can change the layout of palettes with a pen tablet, but it's easier to do with a mouse.

valet dock

The area where multiple pallets are joined together is called a pallet dock. At the top of the valet dock are the Minimize valet dock and Iconize valet dock icons.



Minimize valet dock

Click the Minimize Palette Dock icon to collapse the palette. Click again to return to the original display.

Iconizing the Palette Dock

Click the Iconize palette dock icon to display each palette like a button.





■ Change the width

You can change the height and width by grabbing the edge of the pallet or pallet dock and dragging.



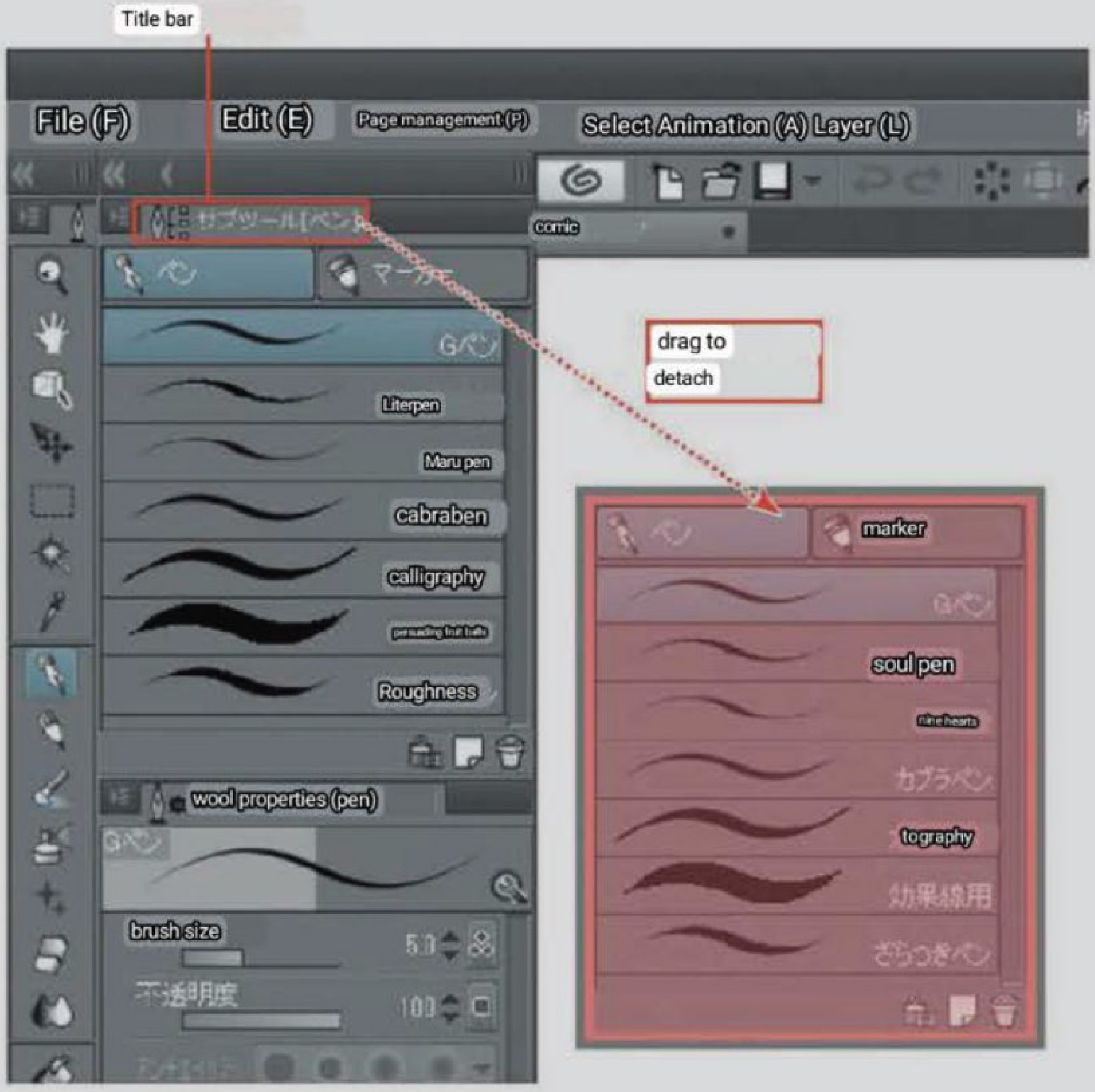
TIPS Fixing the width of the bullet dock

By fixing the width of the valet dock, you can prevent accidental width changes. In particular, the palette dock near the campus is easy to touch with the pen, so it may be changed unintentionally.

To fix the width of the palette dock, select [Window] menu > [Palette dock] [Fix width of palette dock] and turn it on (a check mark appears).

cut off the pallet

You can detach a palette from the palette dock by dragging the top of the palette (called the title bar).

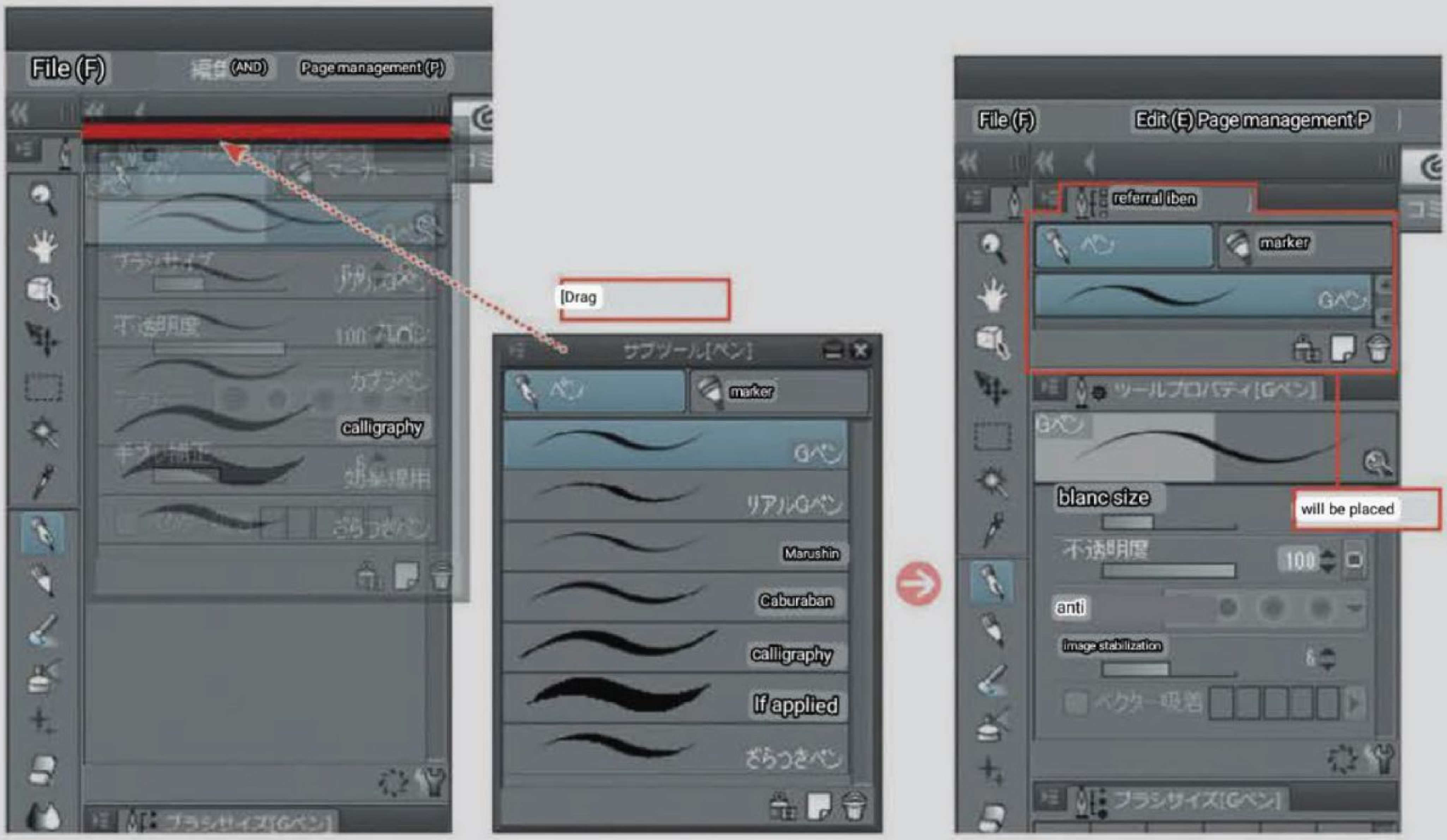


TIPS Revert to basic layout

Select [Window] menu → [Works Base] [Reset to basic layout] to return the palette to 態 its initial state.

Fit the pallet into the pallet dock

Grab the title bar of the palette and drag it to where you want to place it, and the part to be placed will be displayed in red.
If you are satisfied with the position, release the mouse button and the palette will be placed.



Operations to change setting values

Let's check how to change the setting values in the [Tool Property] palette, etc.

slider

Move the slider to change the value
increase.



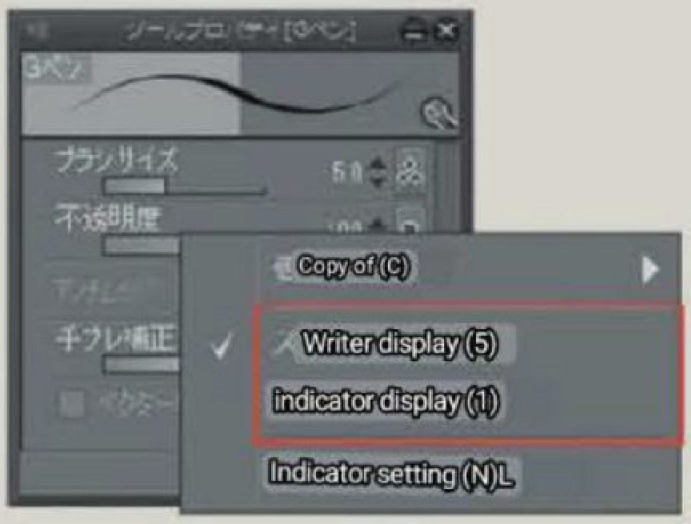
indicator

The indicator can be set by selecting from several stages of blocks.
increase.



TIPS Slider/Indicator Toggle

You can switch between [Slider view] and [Indicator view] from the [Open] menu by right-clicking on the slider or indicator.



TIPS indicator settings

By right-clicking on the indicator and selecting [Indicator Settings] from the [Open] menu, you can change the setting values for each block of the indicator.

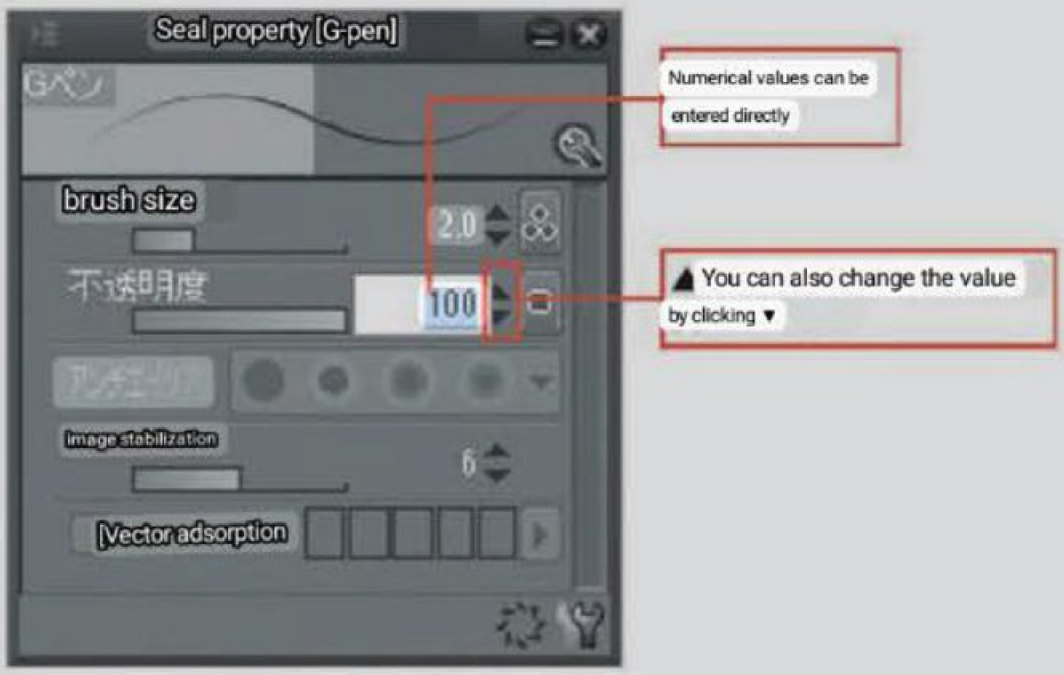




Numerical input

If you click where the numerical value is displayed, you can directly enter the setting value.

increase.



Menu display

Various operations can be performed from the menu that opens when you click [Show Menu]. Contents vary by palette.



PRO EX

1-5 How to use the tool

Here, let's explain the palette used when selecting and setting tools, as well as frequently used tools.

● How to select a tool

In CLIP STUDIO PAINT, select the rib tool せて according to your purpose and work.



Select a tool in the Tools palette

Select a sub tool on the [Sub Tool] palette

Sub tools may be divided into groups



● Barrett to set the tool

Settings for sub tools can be changed on the [Tool Property] palette. If further settings are required, click [Sub Tool Details] Open the [Thin] palette. The [Sub Tool Detail] palette can be displayed from [Show Sub Tool Detail Palette] at the bottom right of the [Tool Property] palette.

Setting items are classified by category

Basic settings can be set in [Tool Properties] | Bullet



Show sub seal detail palette



If you need more settings,

Lock

Click the [Lock] icon on the [Tool Property] palette to save the settings to the sub tool. After locking, even if you change the settings, when you select the tool again, it will return to the locked state.



Restore default settings

You can restore the default settings by clicking [Reset to default] on the [Tool Property] palette.

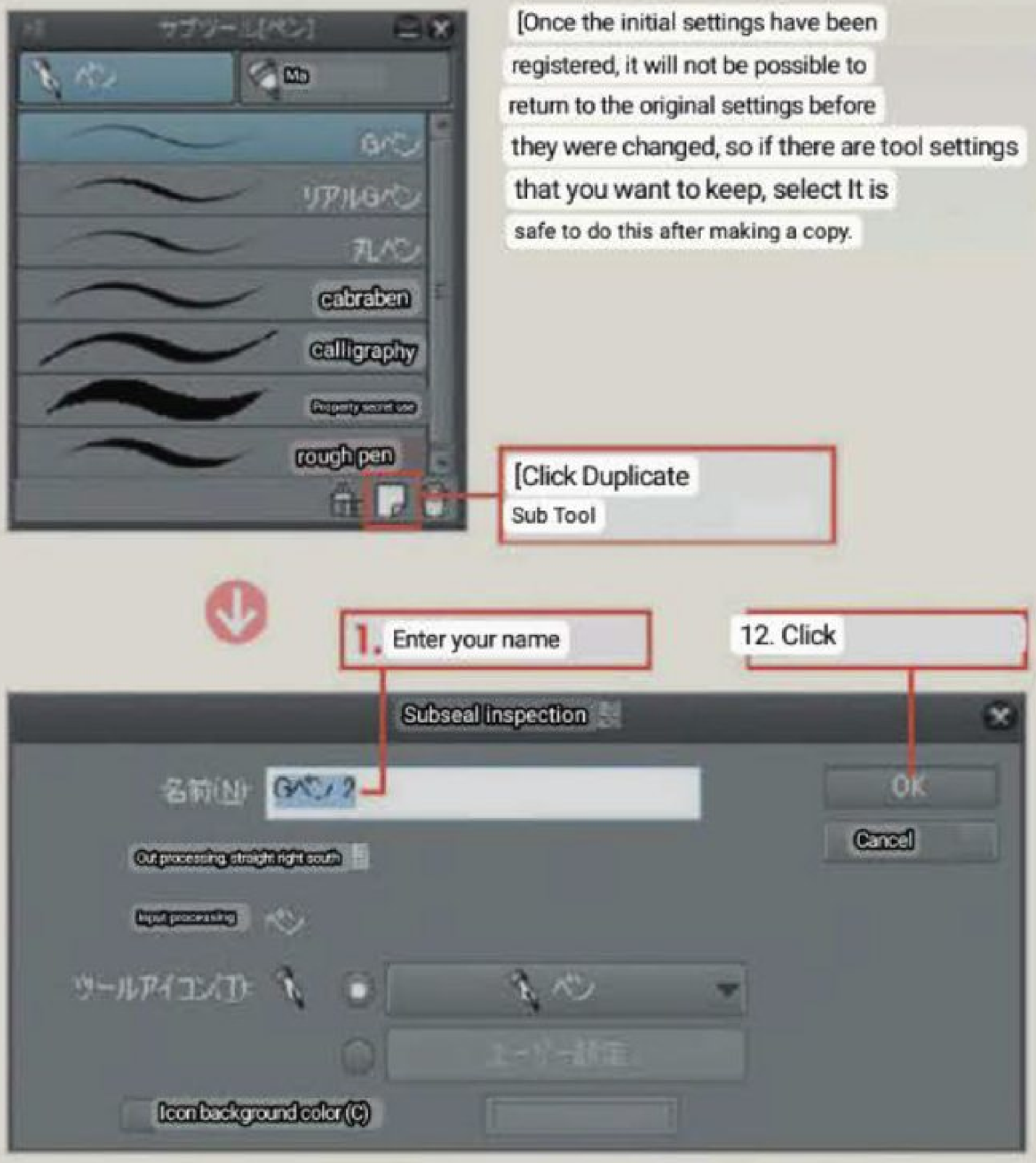


TIPS Register in initial settings

If you change the settings and click [Register all settings to default settings] on the [Sub Tool Detail] palette, you can register the changed settings to the default settings.



[Once the initial settings have been registered, it will not be possible to return to the original settings before they were changed, so if there are tool settings that you want to keep, select It is safe to do this after making a copy.

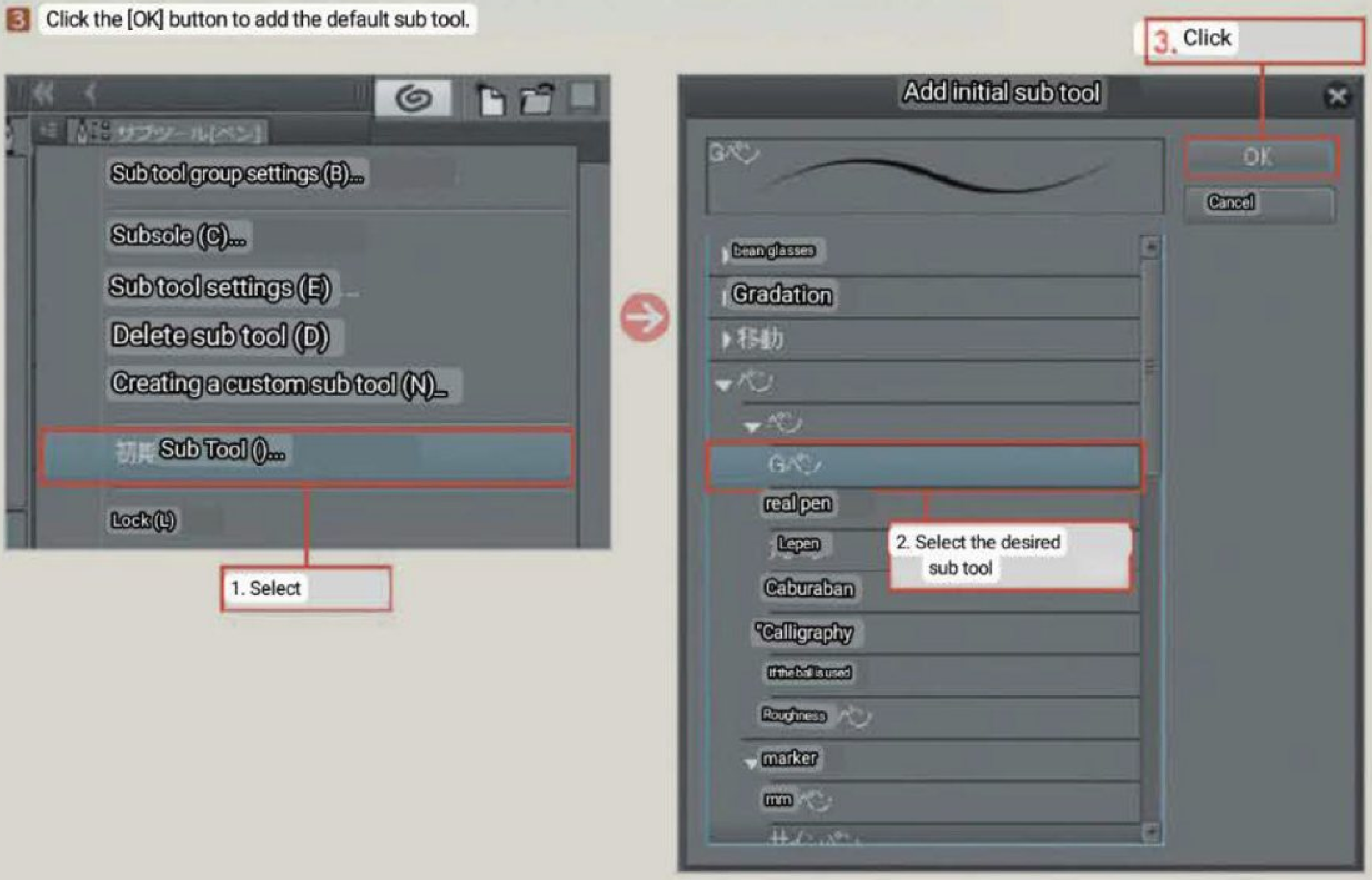


Clicking [Duplicate Sub Tool] displays a dialog box. Enter a descriptive name in [Name] and click the [OK] button to create a copy of the sub tool.

TIPS Restore the initial sub tool

Even if you accidentally delete a sub tool or change the sub tool settings with [Register to default settings], you can restore the initial state of the sub tool.

1 Select [Add initial sub tool] from the display menu of the [Sub tool] palette.
2 Select the desired sub tool in the [Add initial sub tool] dialog box.
3 Click the [OK] button to add the default sub tool.



frequently used tools

We will divide the tools into several types, mainly those used for illustration production, and introduce their overviews.

| Tool to change the campus display

[magnifying glass] tool

Enlarges/reduces the campus display. Click the [Zoom in] sub tool to enlarge the display, and click the [Zoom out] to reduce the display.

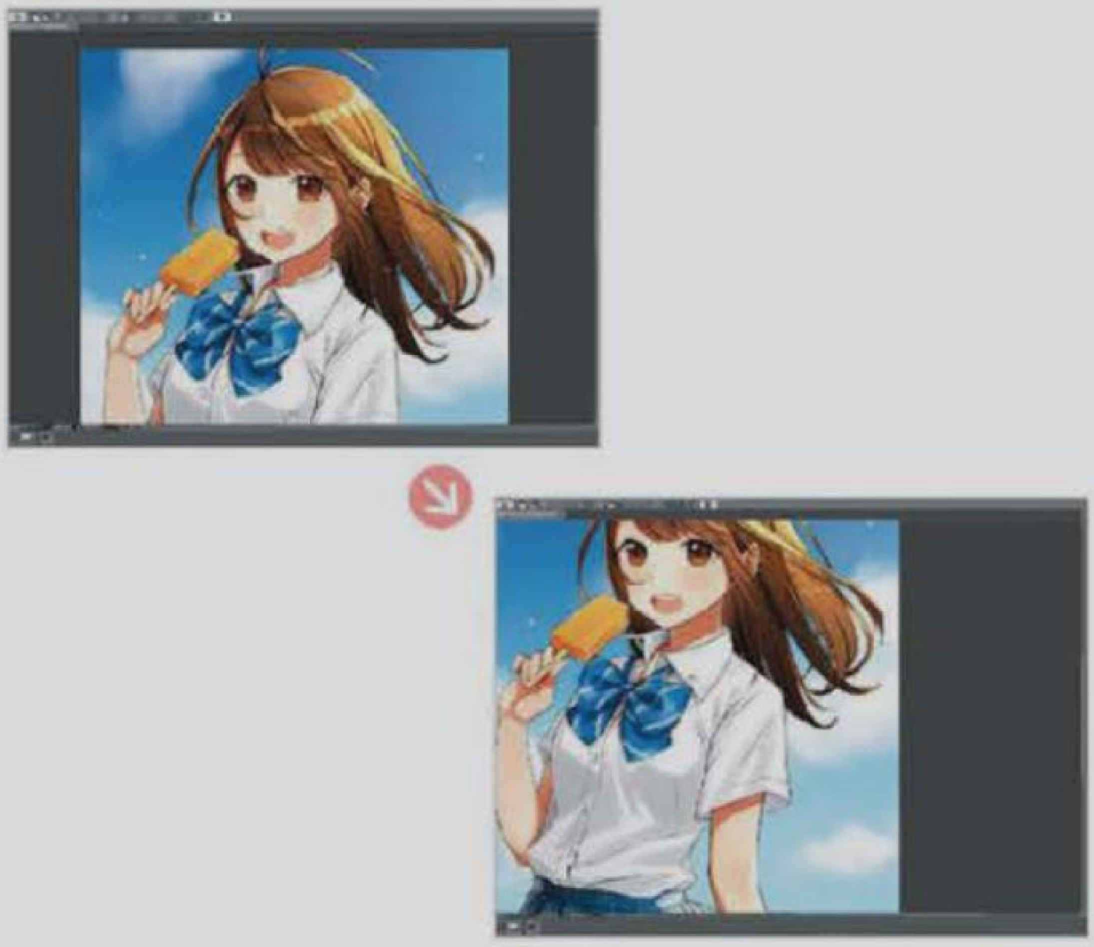


[Hand] tool

It can be changed to grab the position of the canvas display and move it.







Tools for manipulating materials, rulers, text, etc.

Operation tool

The [Object] sub tool of the [Operation] tool is a frequently used tool, so let's memorize it. Tools for manipulating image materials, rulers, text, 3D materials, etc.

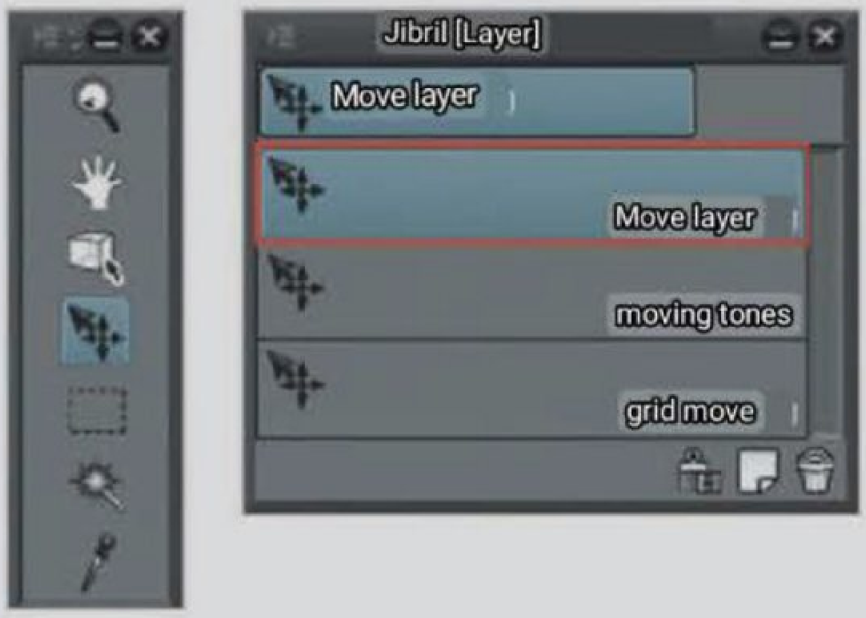


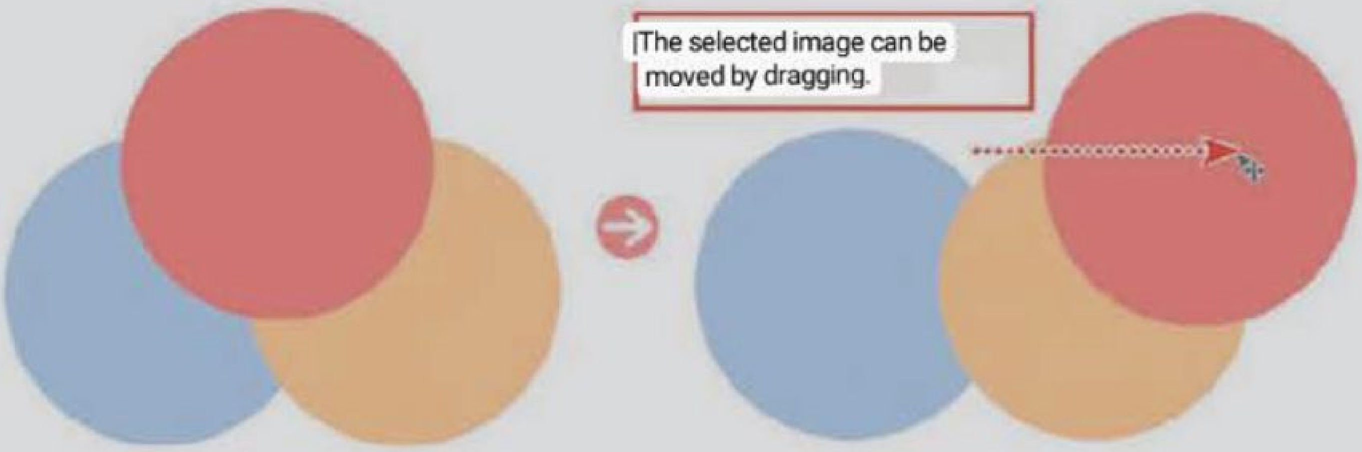


tools to move layers

[Move Layer] Tool The

[Move Layer] tool allows you to blur the image on the selected layer.





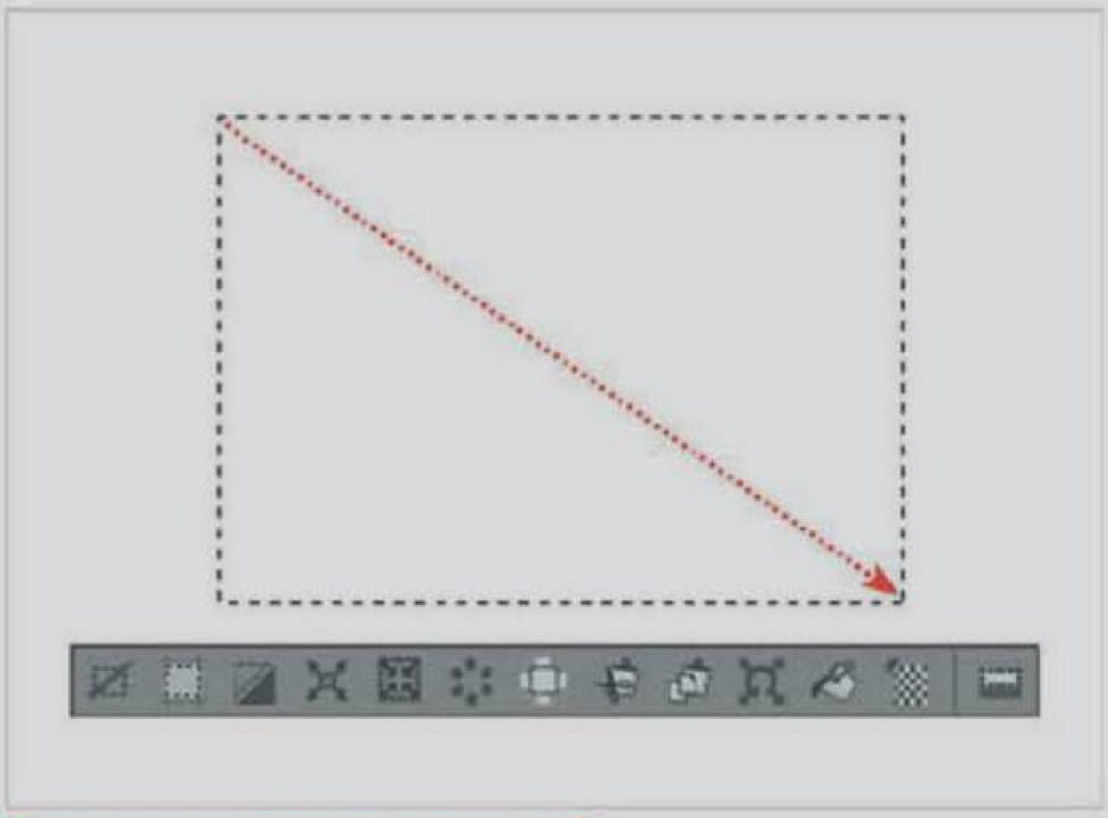


■ Tools for creating selections

Selection Tool

The [Selection] tool has sub tools that allow you to create various types of selections.

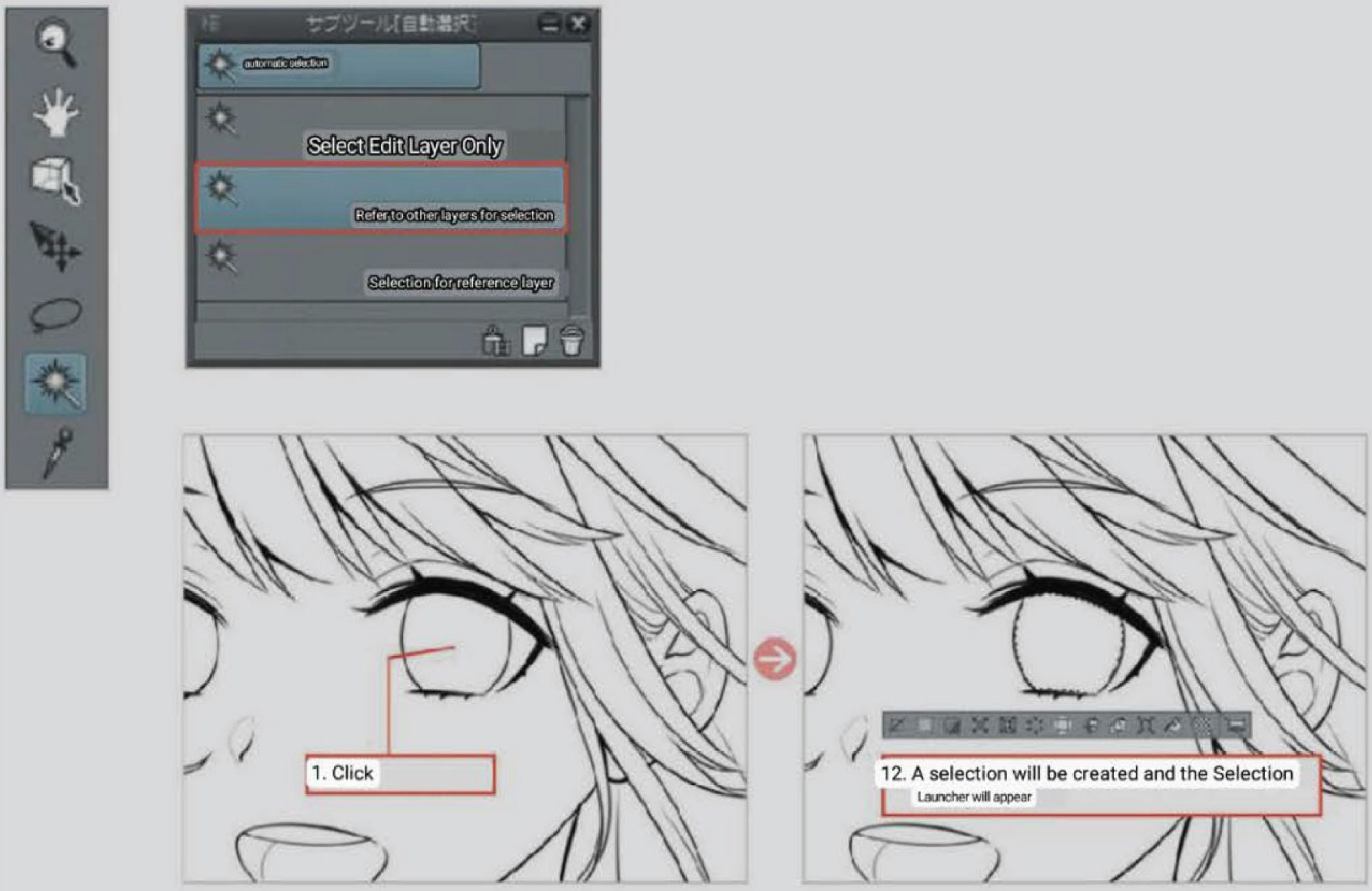




[Rectangular selection] allows you to create a rectangular selection by dragging

[Auto select] tool

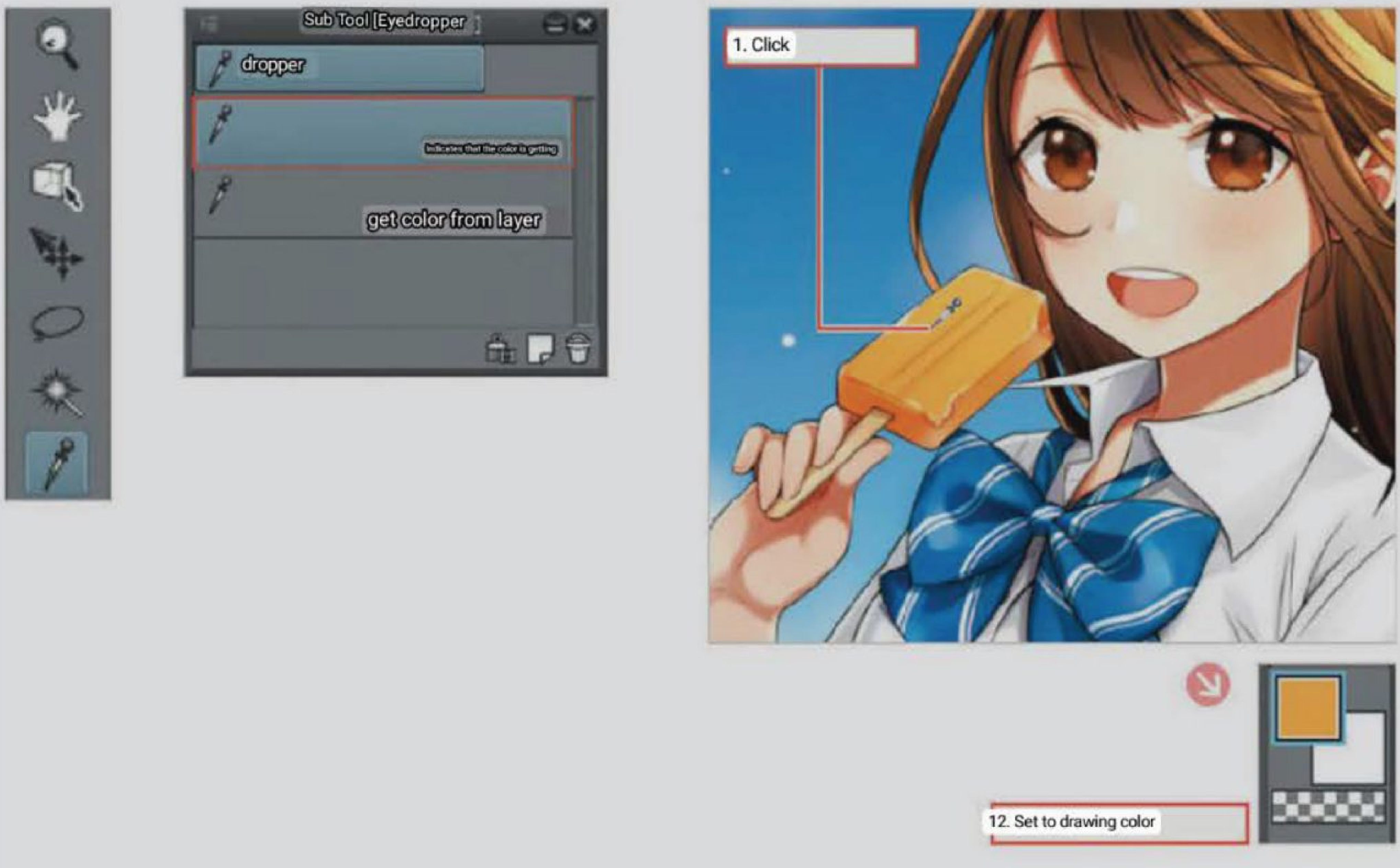
The [Auto Select] tool creates a selection by clicking on a closed area or a range of the same color.



tool to get color

[Eyedropper] The

[Eyedropper] tool takes a color from an image and makes it the drawing color.



brush tool



Q [Pen] tool

You can draw with a clear line. The Rib Tool is divided into the [Pen] group, which allows you to draw lines with different strengths and weaknesses like the pen used for drawing manga, and the [Marker] group, which allows you to draw uniform lines like magic.



8 [Pencil] tool

The [Pencil] tool, which allows you to draw like a pencil, is characterized by its more gradation than the [Pen] tool. The sub tools are divided into the [Pencil] group and the [Pastel] group.



C [Hana] tool

It is a tool that can be used like a paintbrush for watercolors and oil paintings. They are grouped by [Color], [Thick Paint], [] and [Real Watercolor].









D [Airbrush] tool

This is a tool that allows you to paint like a spray.



E [Eraser] tool

Tools for erasing drawings

It's le.



F Blend tool

A tool that mixes drawn colors. It is used to smooth the boundaries of colors.



G Fill tool

The [Fill] tool is a tool that allows you to detect areas where roots are closed and fill them in solid.



Ⓗ Gradient tool

Create a gradation by grabbing on the canvas can do.



Other tools



1 [Shape] tool

You can create straight lines, circles, polygons, etc.



(2) [Frame border] tool

Create a manga frame border.



3 [Ruler] tool

There is a ruler for drawing straight lines and curves, and a [Perspective ruler] that can be used to draw a close-up background.



④ Text tool

A tool for entering characters is.



5 [Balloon] tool

You can create cartoon balloons.

increase.



6 Modify tool

You can modify lines and rulers

on vector layers.



[Remove dust] tool

You can remove image dust (such

as unintentional fine points)

Tool.

Select the Modify tool,

You can select the [Remove dust]

tool from the [Remove dust]

group on the [Sub tool] palette.

to come.



PRO EX

1-6 Save file

Let's remember how to save the work file. It also explains the image formats that can be handled by CLIP STUDIO PAINT.

Save/Save As/Save Duplicate

There are several ways to save files.

From the [File] menu, select [Save] [Save As], [Save a copy]. You can select Save.

Select [Save] to overwrite the current file and save it. To change the file name and back it up or save it in a different image format, select [Save as] or [Save a copy]. select.



keep

Select [File] menu [Save] ([Ctrl3 key]) to save the image format of the currently opened file.

■ Save As

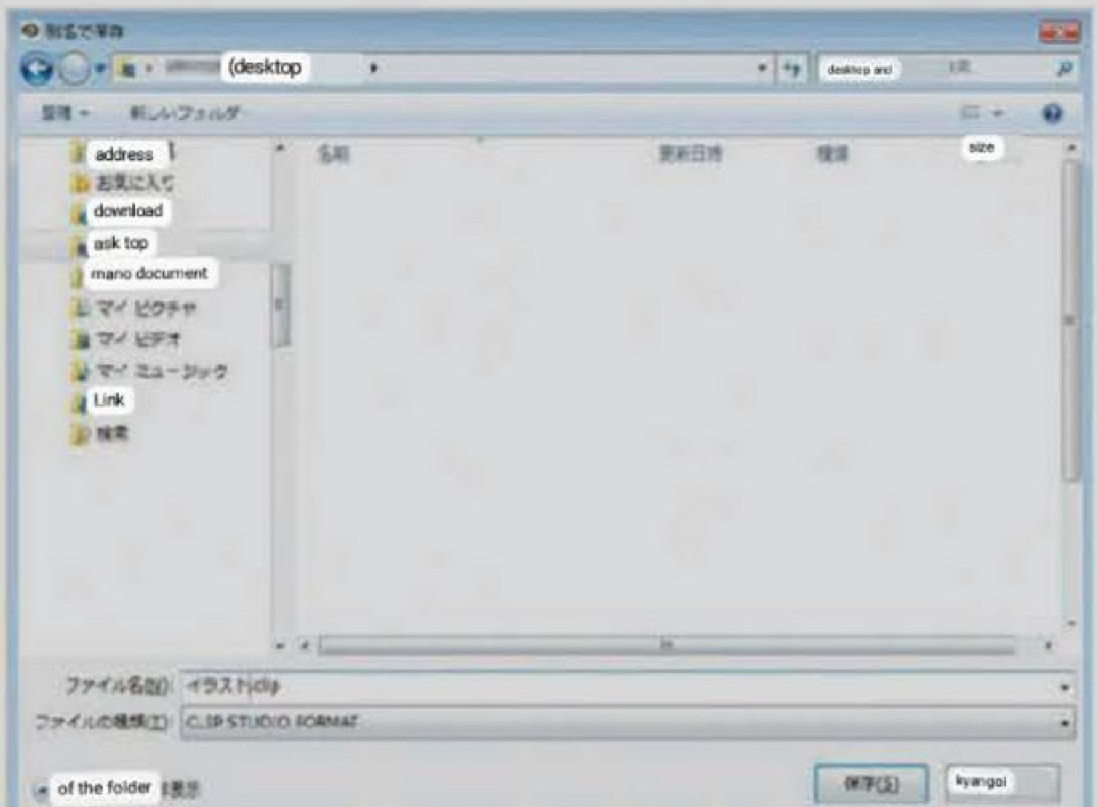
If you select [File] menu → [Save As] [Shir + Ctrl + 3 keys], you can change the file name and save it. You can also specify the save destination and select the image format.

save a copy

Select [File] menu → [Save a copy] to create a copy of the open file. You can also change the save destination and file name in the same way as [Save As].

○ Save in CLIP STUDIO FORMAT

CLIP STUDIO FORMAT は、CLIP This is an image format exclusively for STUDIO PAINT. You can save the layer information, etc. completely as it is during production. Basically, save in CLIP STUDIO FORMAT.



TIPS Precautions when saving

Note that selecting the [File] menu > [Save] will overwrite and save the file in the image format of the opened file. For example, if you open a JPEG image file, edit it by creating layers, etc., and then select [File] menu > [Save], it will be saved as a JPEG image, resulting in an image with all layers merged.

•Image format

The image formats that CLIP STUDIO PAINT can handle are as follows.

You can open and save these image formats.

CLIP STUDIO FORMAT (extension .clip)

This is a dedicated image format for CLIP STUDIO PAINT.

BMP (extension .bmp)

A standard Windows image format. High resolution images can be saved without deterioration, but the file size will increase.

JPEG (extension jpg)

Compression can reduce file size. However, it is necessary to pay attention to image degradation due to compression. It is used for web and photo data.

PNG (extension: .png)

Can be compressed to lighten file size, but not as light as JPEG. You can also create transparent images. Can be used on the web.

TIFF (拡張子：.tif)

High resolution images can be saved without deterioration. Printing because it can handle CMYK color mode and so on.

Targa (extension: .tga)

It is a format used in animation and game production sites.

Photoshop document (extension: .psd)

An image format for Adobe Photoshop. Adobe Photoshop is a software with a high penetration rate, so it is also used for exchanging print data. It is possible to save the layer information of CLIP STUDIO PAINT, but there are functions that cannot be carried over, such as changing the blending mode of the part.

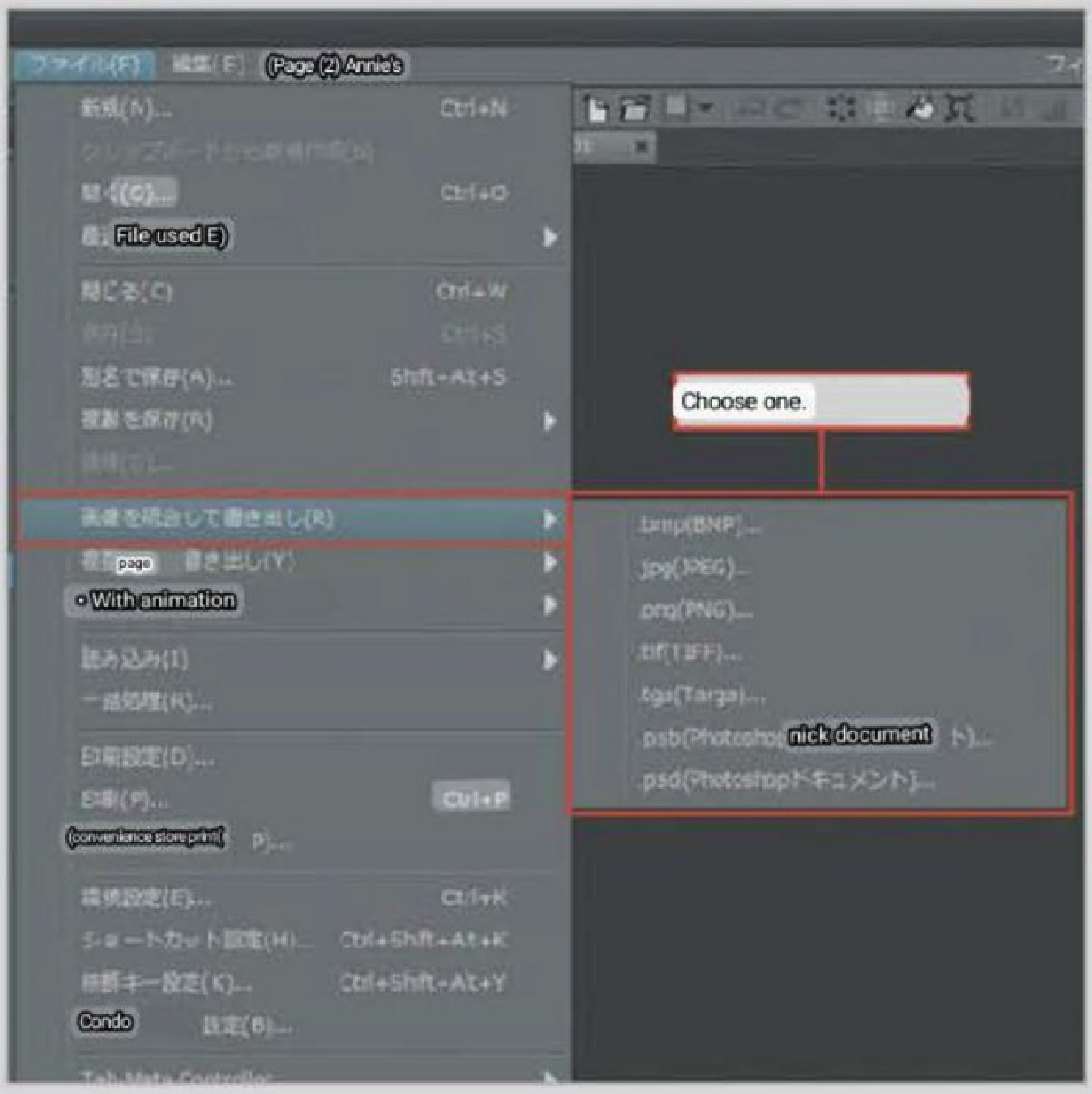
Adobe Photoshop Big Document (extension: .psb)

An image format for large sizes in Adobe Photoshop. In normal Photoshop format, if either width or height exceeds 300,000 pixels, it cannot be saved, so it is necessary to choose the big document format.

Merge images and export

[Combine and export images] is a useful function when you want to export an image with a reduced size. You can select any image format from the [File] menu > [Export images with flattening] and write it out.

export to the specified image format. The setting contents differ depending on the image format.







CMYK preview

The color format of CLIP STUDIO PAINT is RGB, but you can display a preview when exporting in CMYK. For RGB and CMYK, see page 54.

1 [View] menu → [Color profile] → [Preview]
Select View Settings.



2 Set the CMYK color profile. mark
CMYK color profile standard in the printing industry
Select [CMYK Japan Color 2001 Coated].
select.



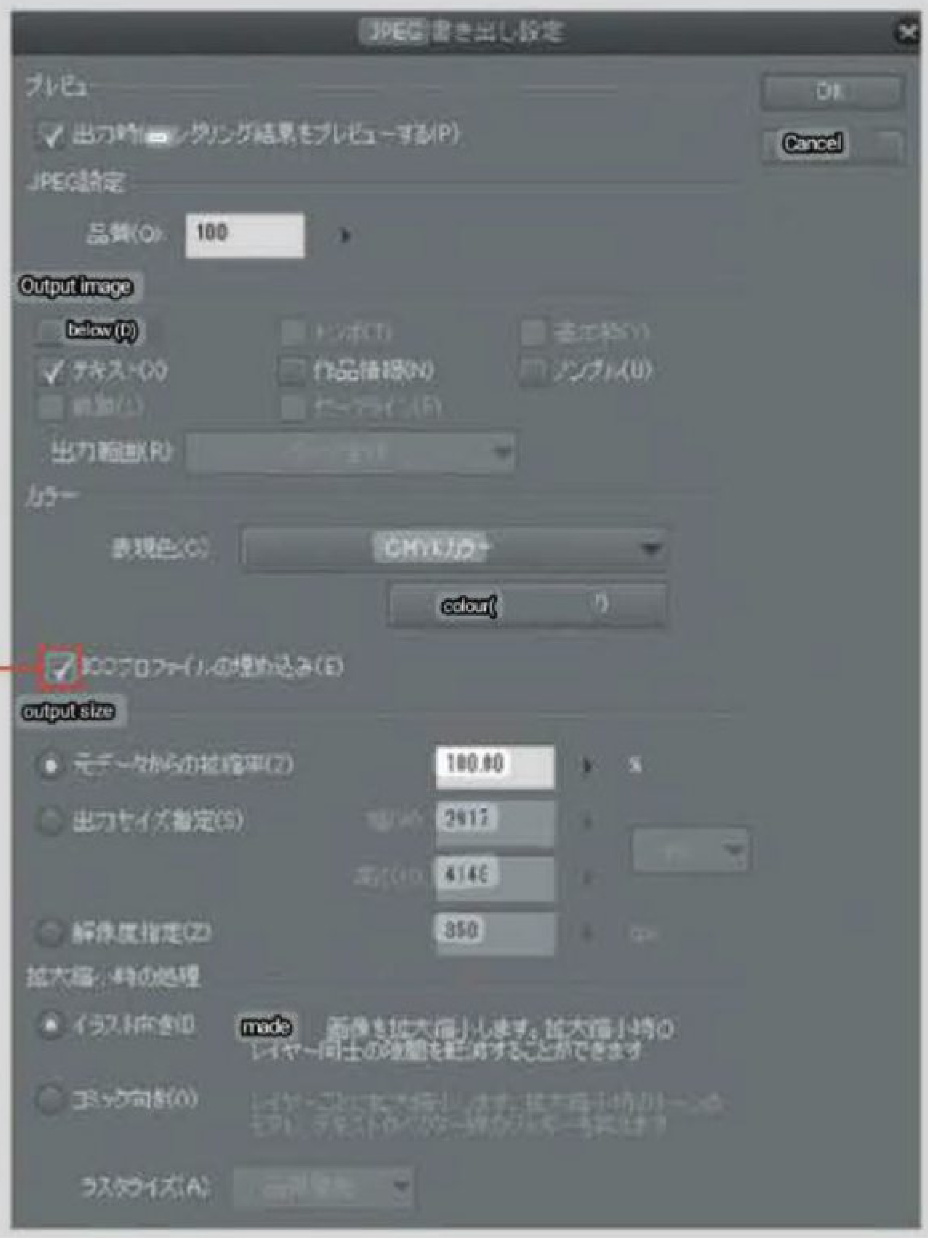
3 When the [View] menu > [Color profile] > [Preview] is checked, the image is previewed in CMYK on the canvas.



Embed ICC profile

If you check [Embed ICC profile] when exporting images with [Combine and export images], the set color profile will be embedded and exported.

You can



What is a color profile?
Display colors by what standard
It is a function to
record the color change
in other environments.

Chapter

2

Basic operations to keep in mind



PRO EX

2-1 Choose a brush (pencil/pen)

The [Pencil] and [Pen] tools are recommended for drafts and line drawings. There are analog pencils and brushes that can be used like Ben.

pen

The sub tools in the [Pen] tool [Ben] group allow you to draw sharp, strong and weak lines.



G-pen

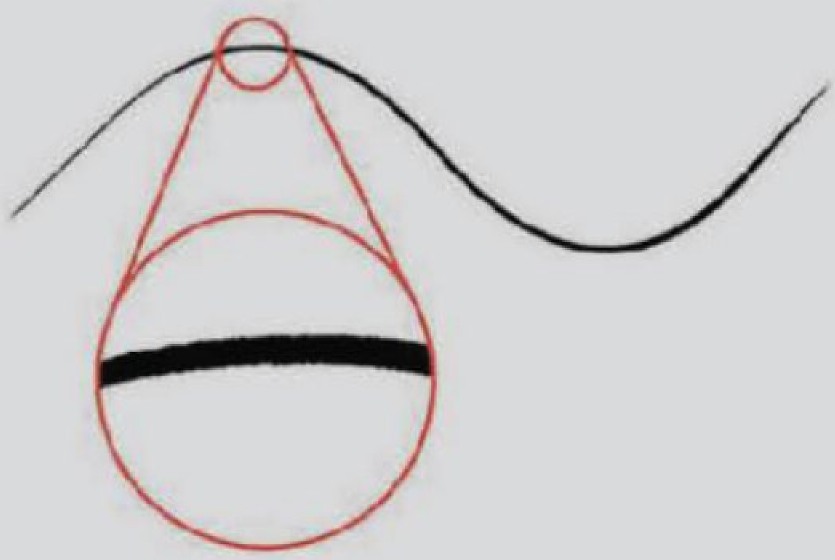
"The standard [Pen] tool.

It's a feature.



real G pen

You can draw realistic lines with a rough analog style.



cabraben

Compared to [G Pen], it is easier to draw uniform lines.



marker

[Pen] tool Sub tools in the [Marker] group allow you to draw uniform lines like a permanent marker.





pencil

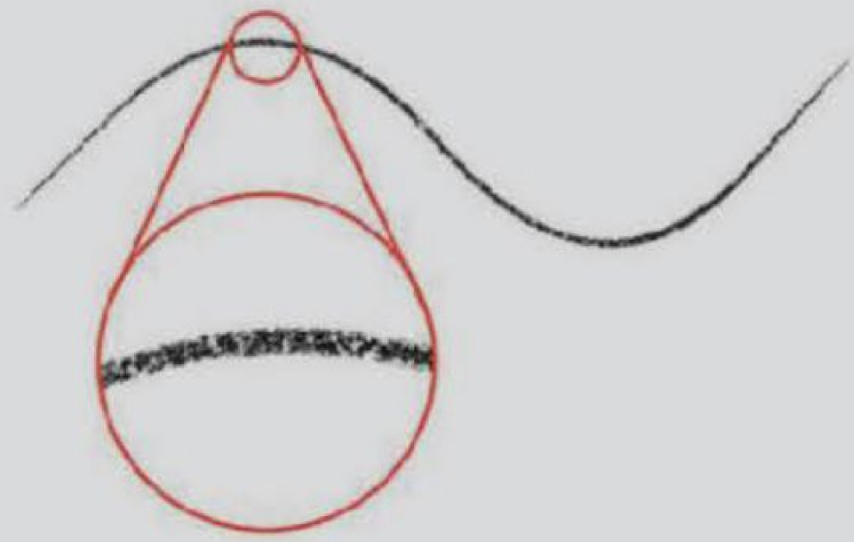
[Pencil] tool The sub tools in the [Pencil] group produce a softer atmosphere than the [Pen] tool.

It's going to be a line of mind.



real pencil

A realistic Pencil tool with strokes that look like pencil grain.



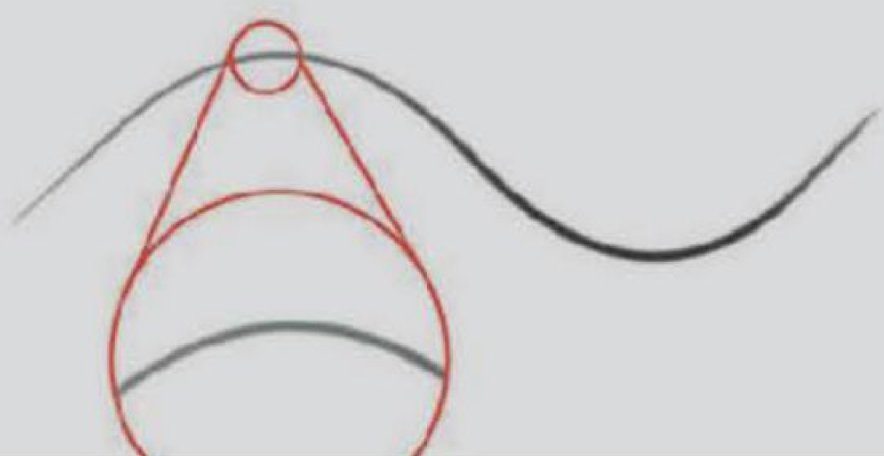
薄い鉛筆

A thin line brush. You can also draw darker lines by increasing the pen pressure. Similar to Dark Pencil, but with a higher anti-aliasing setting, resulting in a softer stroke.

dark pencil

A standard brush with no peculiarities.





PRO EX

2-2 Choose a brush (brush/airbrush)

Here, we will explain the [Brush] tool and [Airbrush] tool, which are mainly used for painting.

The sub tools of the [Flower] tool are divided into several groups.

○ Watercolor

The sub tools in the [Grass] tool [Watercolor] group have brushes that can be used to draw watercolor-like illustrations. You can paint while mixing with colors already painted on the same layer.



Opaque Watercolor

A standard Brush tool. You can draw while blending with the base color by applying shading with pen pressure.



smooth watercolor

The painted surface becomes smooth because the drawing is strongly blurred.



blur green watercolor

You can draw with brush strokes that look like green blur.



Thick coating

The [Brush] tool [Thick paint] group provides oil paint-like brushes that apply thick layers.



oil painting

A standard brush with no peculiarities. Colors are darker than [Opaque watercolor].



oil painting flat brush

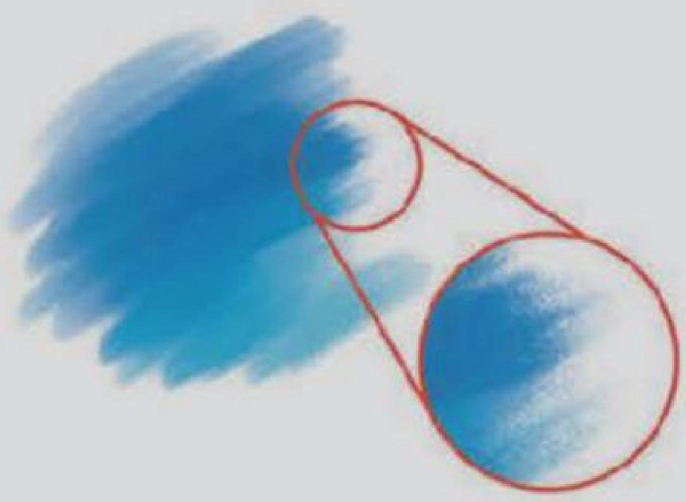
A flat type brush. Painting while showing the feeling of handwriting I can.



Gouache

It is characterized by a faint feeling that is painted with paint with little moisture.

vinegar.



real watercolor

The sub tools in the [Brush] tool [Real watercolor] group have been updated from ver 1.86 to enable more realistic watercolor expressions.

Added plush from

Since it is not possible to paint while mixing with the base color, it feels different from the brushes in the [Watercolor] group.

※ Turning on [Mix ground color] (see page 212) on the [Sub Tool Detail] palette allows you to paint while mixing with the ground.



Watercolor ball pen

It is a watercolor brush with a round tip. You can draw transparently with the texture of paper.



blur watercolor

It is possible to create an expression that is similar to painting while letting it bleed onto water-filled paper.



coarse watercolor

Watercolor print with bumpy edges

It's Rashi.



TIPS [The tool can also be used as a line drawing brush.

By reducing the brush size, you can also use the [Opaque watercolor] or [Oil paint] of the [Brush] tool as a line drawing brush.

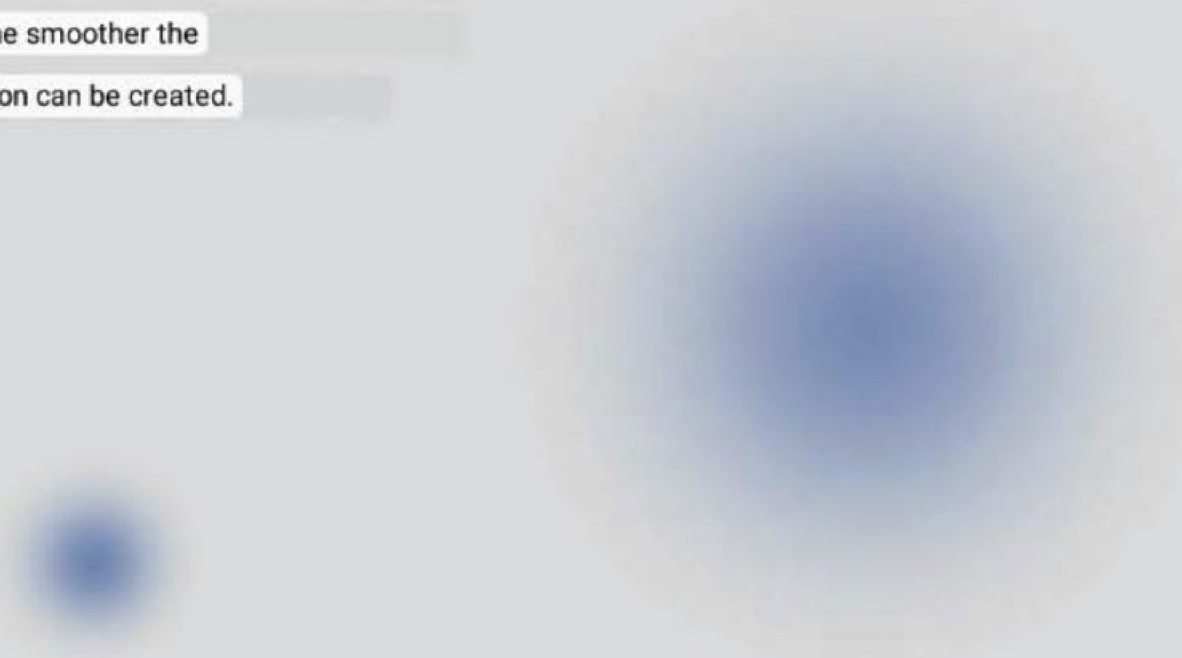
airbrush

The [Airbrush] tool allows you to paint like a spray. You can paint with smooth gradations that are difficult with other brushes. It tends to be applied evenly, so if you use it a lot, it can give a vague impression.



soft

You can draw strongly blurred images. The larger the brush size, the smoother the gradation can be created.



PRO EX

2-3 set brush size

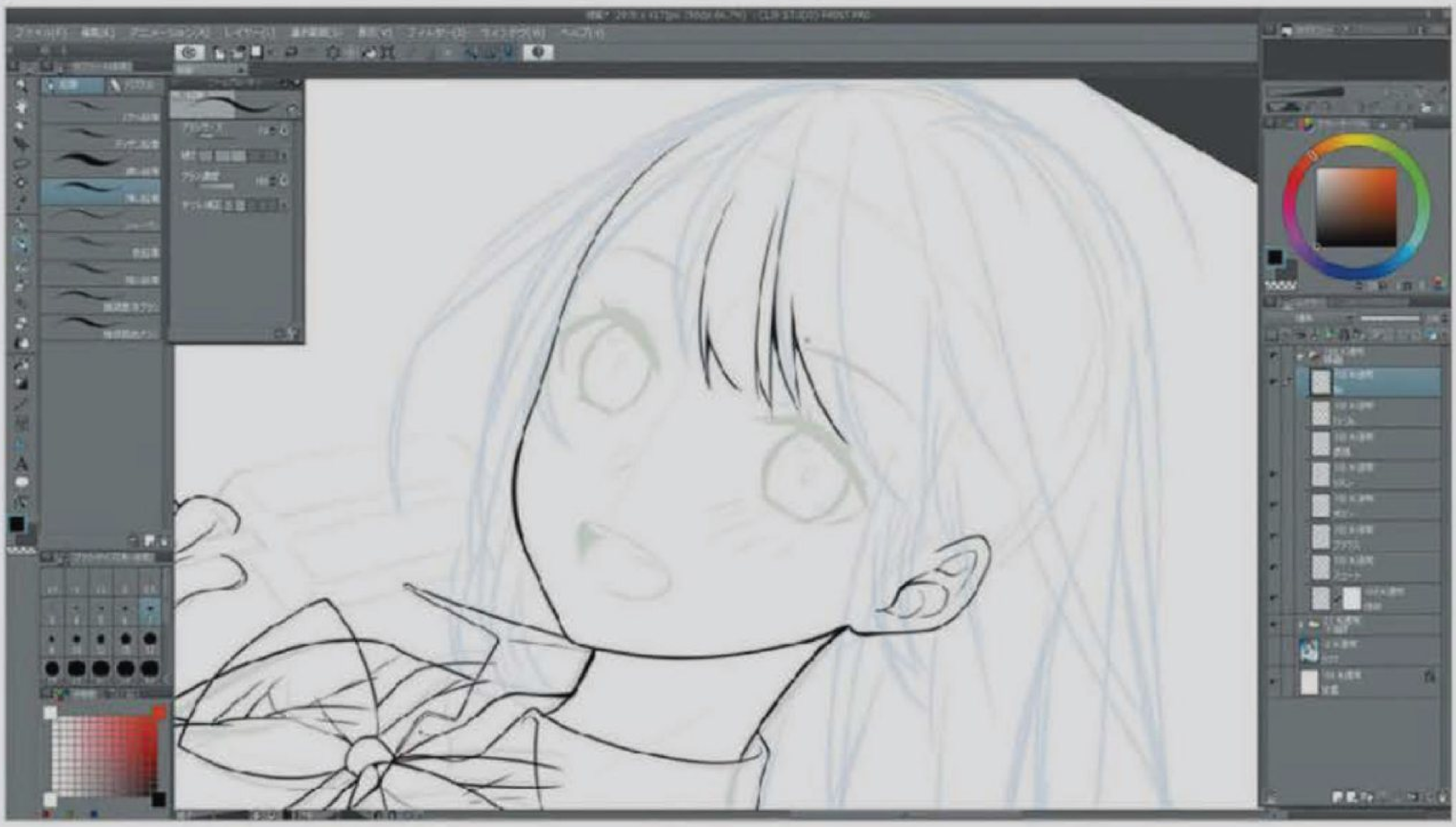
Once you have decided on the plan to use, set the brush size on the [Brush Size] palette or [Tool Property] palette.

Example of line drawing brush size

Because pen pressure varies from person to person, the appropriate plush size will also vary from person to person.

In the example, a thick line is drawn with "7~8px" and a thin line is drawn with "5~6px".

* Campus size is 216 x 303 mm. 350dpi resolution (see page 16 for how to set)



●Brush size

1 Select a size from the Brush Size palette. Units are displayed in px (pixels).



TIPS Change units

You can change the [Length unit] from [px] to [mm] in the [Ruler unit] category in the [File] menu > [Preferences].



2 Sizes that are not on the [Brush size] palette can be set with [Brush size] on the [Tool Property] palette.



TIPS Resize with keystrokes

You can change the brush size by holding down the [Ctrl] + [Alt] keys and moving the tablet or pen without releasing it.

TIPS Add a size to the [Brush size] palette

New sizes can be added to the [Brush size] palette.

1 Set the plush size on the [Tool Property] palette.

2 Right-click on the Brush Sizes palette and select Add Current Size to Presets to add a new size to the Plush Sizes palette.



PRO EX

2-4 Setting image stabilization

You can use [Stabilizer] to reduce the trembling of lines that occur when drawing with a pen tablet. By setting [Hand Pre-correction], it becomes easier to draw smooth lines.

● Image stabilization

[Image Stabilization] is a setting that suppresses hand movement and makes it easier to draw smooth lines. It is a good idea to set it according to your preference while doing trial writing. If the number becomes too large, the application may become sluggish.



Can be set in the range of "1 to 100"

The [Pen] tool and [Pencil] tool are displayed on the [Tool Property] palette. [Stabilizer] can be set.

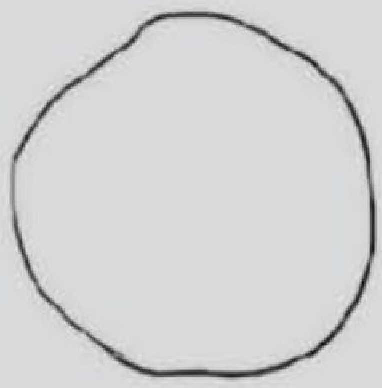


Image stabilization: 0

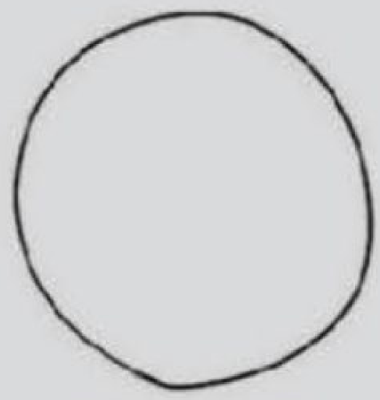


Image stabilization: 20

TIPS and corrections

The [Sub Tool Detail] palette allows you to make more detailed corrections.



1 image stabilization

Use the [Pen] tool, [Pencil] tool, etc. to set the basic [Image stabilization] displayed on the [Tool Property] palette.

2 Adjustment by speed

When on, the correction increases the faster Ben moves.

post-correction

Corrects to smooth lines after drawing.

4 Adjustment by speed

The speed of the stroke changes the strength of the post-correction.

5 Adjustment by display magnification

The strength of the post-correction changes depending on the display magnification of the canvas.

PRO EX

2-5 Brush density and blur

Here, I will explain about the density of the brush. Let's take a look at the settings that determine the thickness of the brush.

● Dark drawing = high opacity

Parts drawn on a transparent layer become opaque.

When drawn to maximum density, it is fully opaque, but when drawn lightly, it is semi-transparent, allowing any color underneath to show through.





● Setting to determine darkness

Change the [Brush Density] or [Opacity] setting to adjust the density when drawing with the brush.

brazi concentration



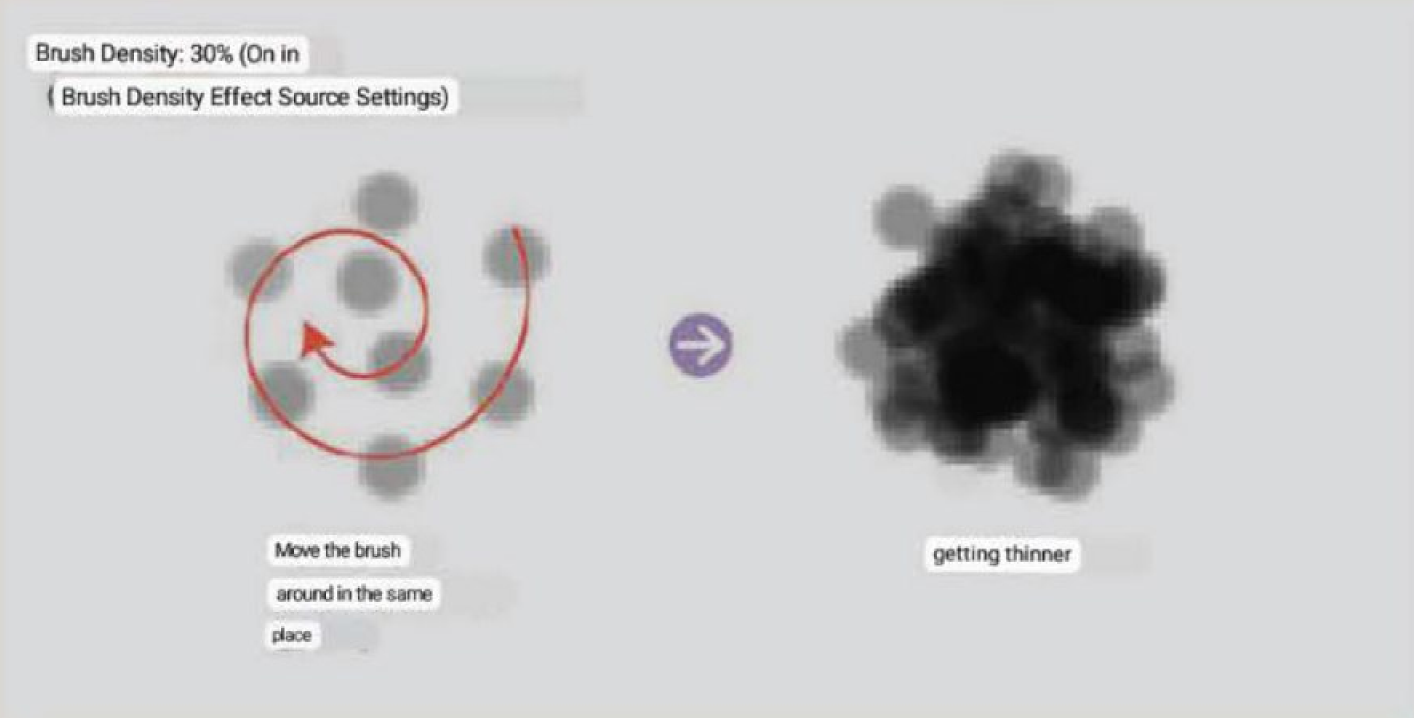
Opacity



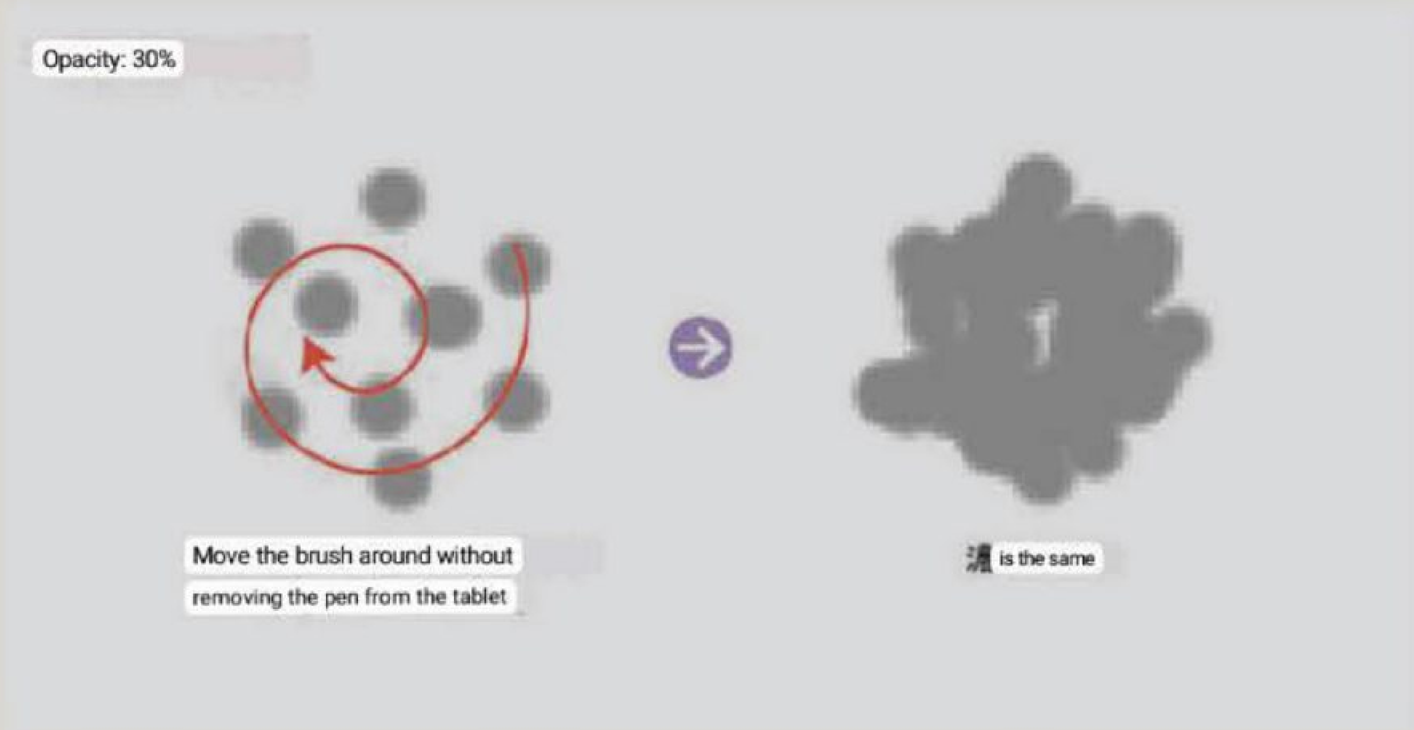
TIPS Difference between brush density and opacity

A brush repeats a pattern called a brush tip in a continuous line. [Brush Density] is a setting that changes the opacity of this brush tip. If you continue to draw in the same place without taking your pen off the tablet, the brush tips will overlap and become darker.

Brush used Decoration tool → Dotted line



On the other hand, [Opacity] is a setting that affects the opacity of the entire stroke. Even if you continue to draw in the same place without removing the pen from the tablet, the は一 remains constant.



If you lower the [Opacity], when you remove the pen from the tablet after drawing and draw again, the overlapped area will become darker.

[Use brush] dark pencil



Settings location

If there is no [Brush Density] or [Opacity] setting on the [Tool Property] palette, [Brush Tip] category [Brush Density] on the [Sub Tool Detail] palette will have [Opacity] in the [Ink] category.





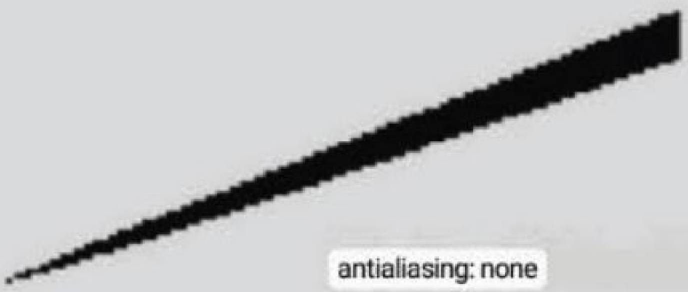
●Bokeh in lines

You can adjust the blurring of the lines with the [Anti-aliasing] and [Sensity] settings.

antialiasing

[Anti-aliasing] is image processing that smooths the boundaries between lines and colors. It can be set in 4 levels: [None] [Weak] [Medium] [Strong].





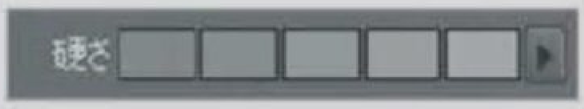
antialiasing: none

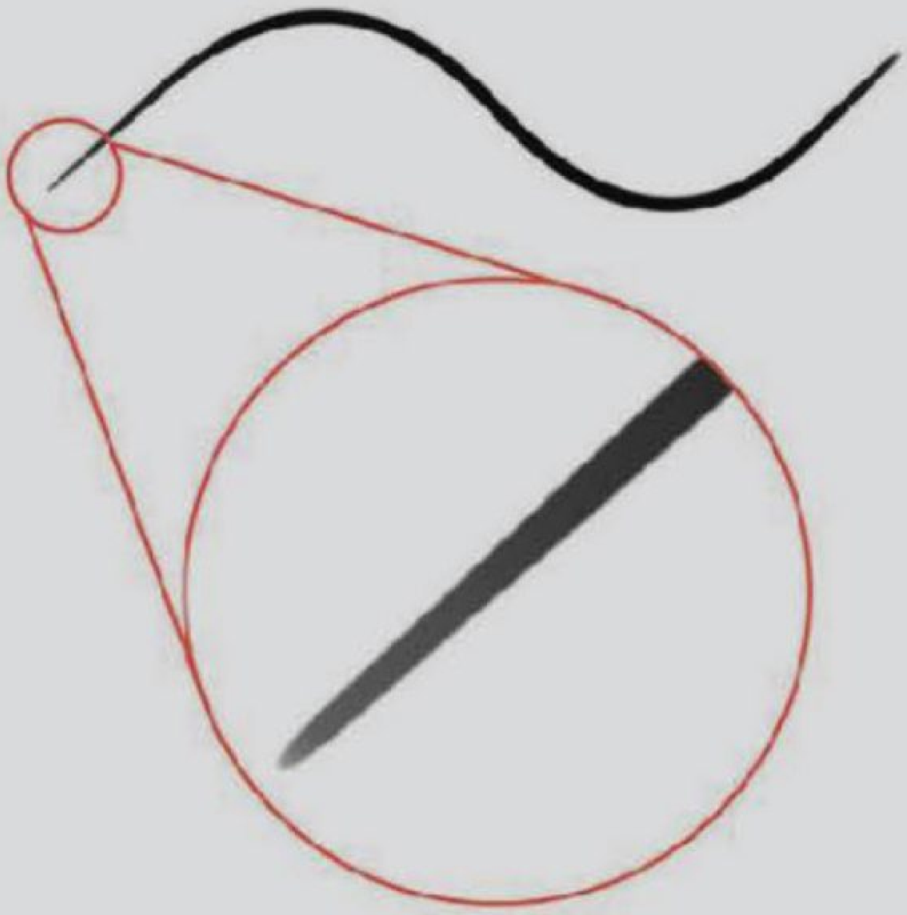


Antialiasing: Medium

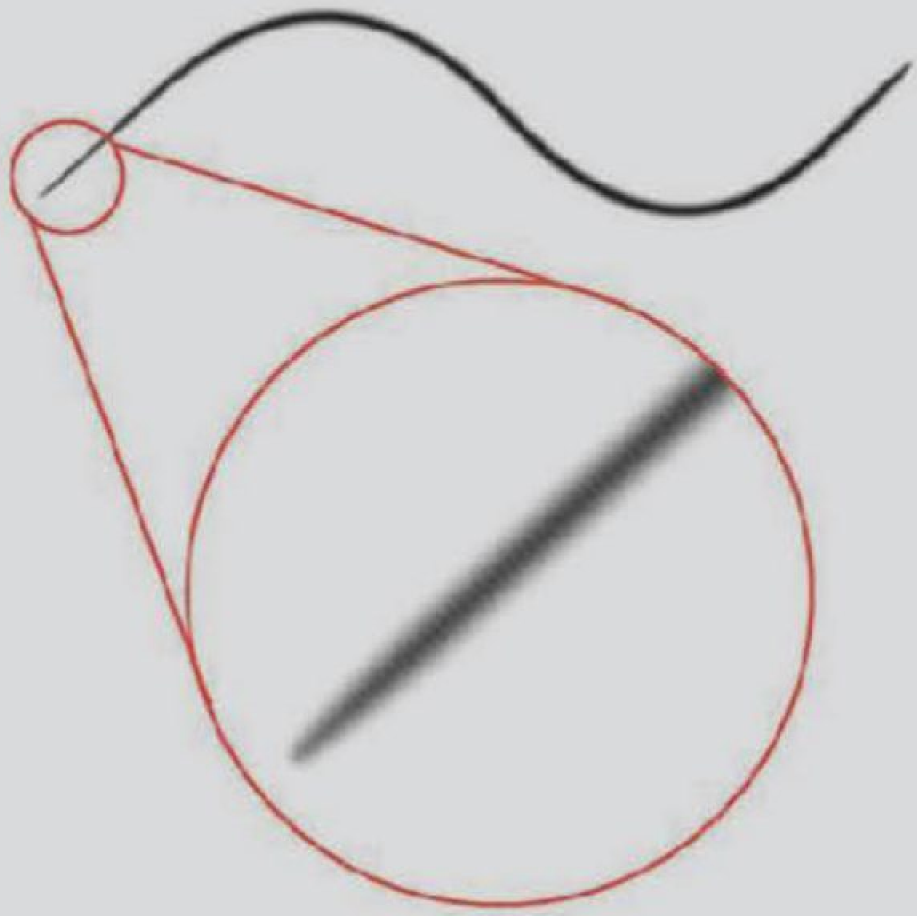
Hardness

[Hardness] is a setting that allows you to adjust the degree of gradation of the brush tip.





Hardness: 100



Hardness: 0

2-6 decide the color

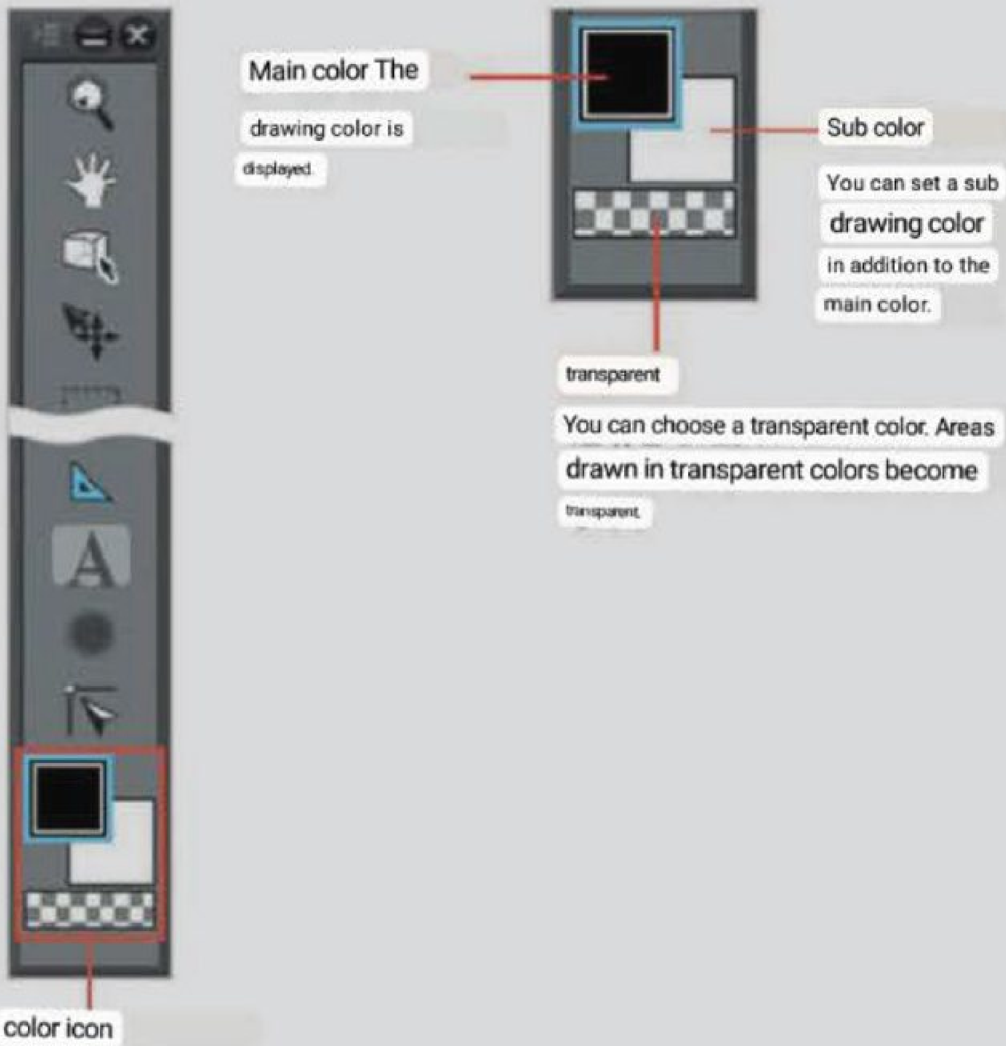
Set the drawing color with a color palette such as the [Color Wheel] palette. Check the drawing color with the color icon.

●Color icon

The [Tool] palette and [Color Wheel] palette have color icons.

vinegar.

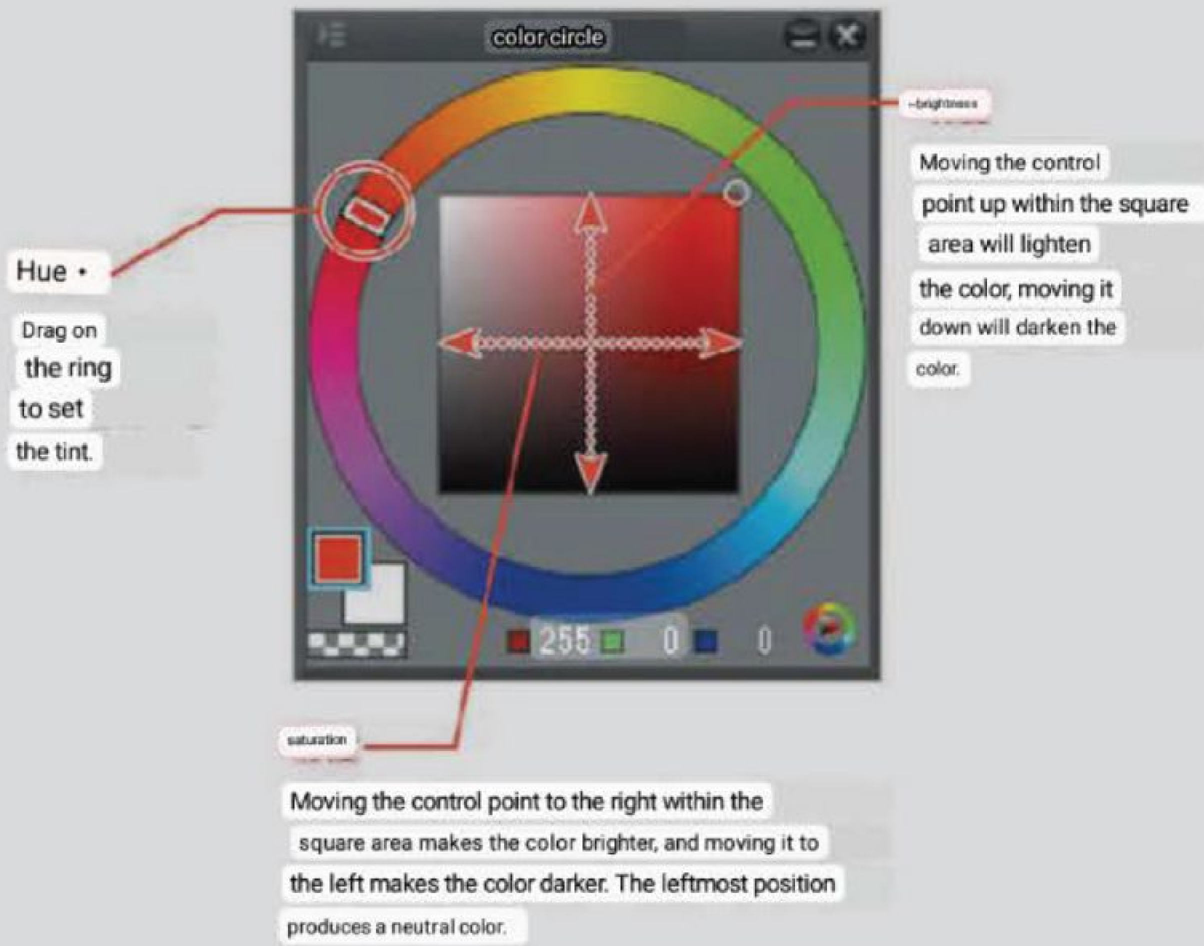
The color icon allows you to switch between main color, sub color, and transparent color selection. The selected icon is surrounded by a blue frame.



○ [Color Circle] Barrett

On the [Color Wheel] palette, you can adjust the drawing color by determining the hue (hue) with the ring and adjusting the vividness (saturation) and brightness (luminosity) of the color with the square area.

Hue	• Red • Blue • Green • Yellow color difference
Saturation	Color vividness
lightness	color brightness



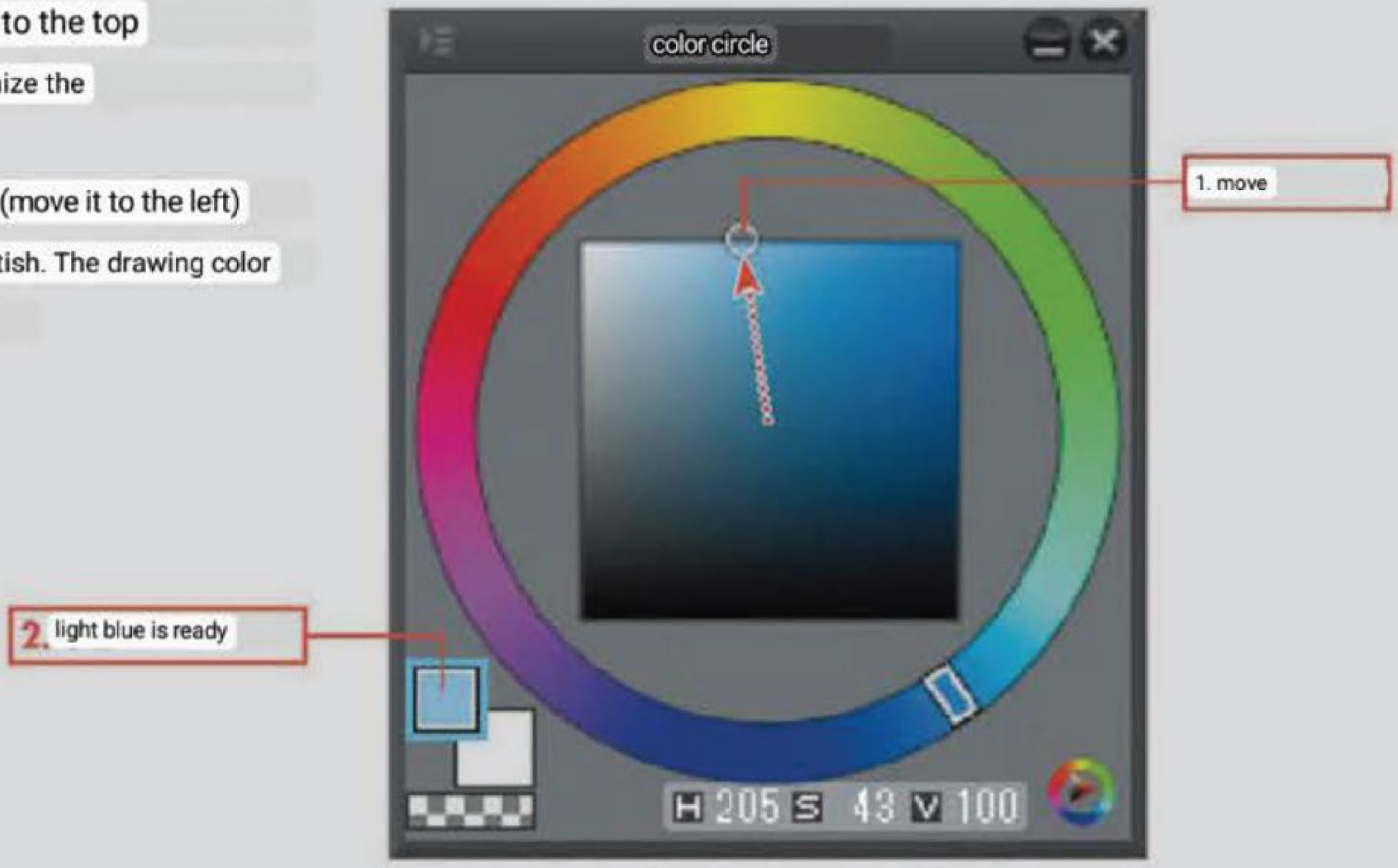
"Color setting example

Let's take a look at the process of setting colors on the [Color Wheel] palette. Here, let's make light blue.

1 Determine the hue with the ring. blue close to green I tried to.



2 I moved the control button to the top of the square area to maximize the brightness. If you lower the saturation (move it to the left) in this state, it becomes whitish. The drawing color has been made light blue.



TIPS Color space switching

The default [Color Wheel] palette is set to HSV color space. The HSV color space sets colors in terms of hue, saturation and lightness. Click the icon at the bottom right of the [Color Wheel] palette to switch the color space and set it in HLS color space. In the HLS color space, the drawing color is set by adjusting Hue, Luminance, and Saturation.



● [Color Slider] palette

The [Color slider] palette is a palette that sets the drawing color by adjusting the value with the slider. You can display the [Color Slider] palette by selecting [Window] menu > [Color Slider]. Also, in the initial state, it is hidden behind the [Color Wheel] palette, so you can click the tab to display it.





TIPS [Color Set] Palette

The Color Set palette lets you select colors from a tiled list.



Click to open a list where you can select a different color set.

Switching the setting method

The [Color Slider] bullet allows you to switch settings in the tabs on the left.



HSV

Set the color with the H (hue), S (saturation), and V (brightness) sliders.

* When the color space is HLS, it becomes [HLS] (H: Hue, L: Luminance, S: Saturation).



RGB

Set the color with the R (red), G (green), and B (blue) sliders.



CMYK

Set the color with the C (cyan), M (magenta), Y (yellow), and K (black) sliders.

TIPS RGB and CMYK

RGB is a color expression method used in televisions and computer monitors, and expresses various colors from three colors: red, green, and blue.

Setting all RGB values to the maximum value (0) produces black, to the maximum value (255) for white.

CMYK is a color representation method used in printing. Choose from 4 colors: Cyan, Magenta, Yellow, and Black (Key plate) It expresses a variety of colors.

Since the range of colors that can be expressed with CMYK is narrower than with RGB, it is important to note that when an image created in RGB is converted to CMYK, the colors may change.

RGB



CMYK



2-7 Basic layer operations

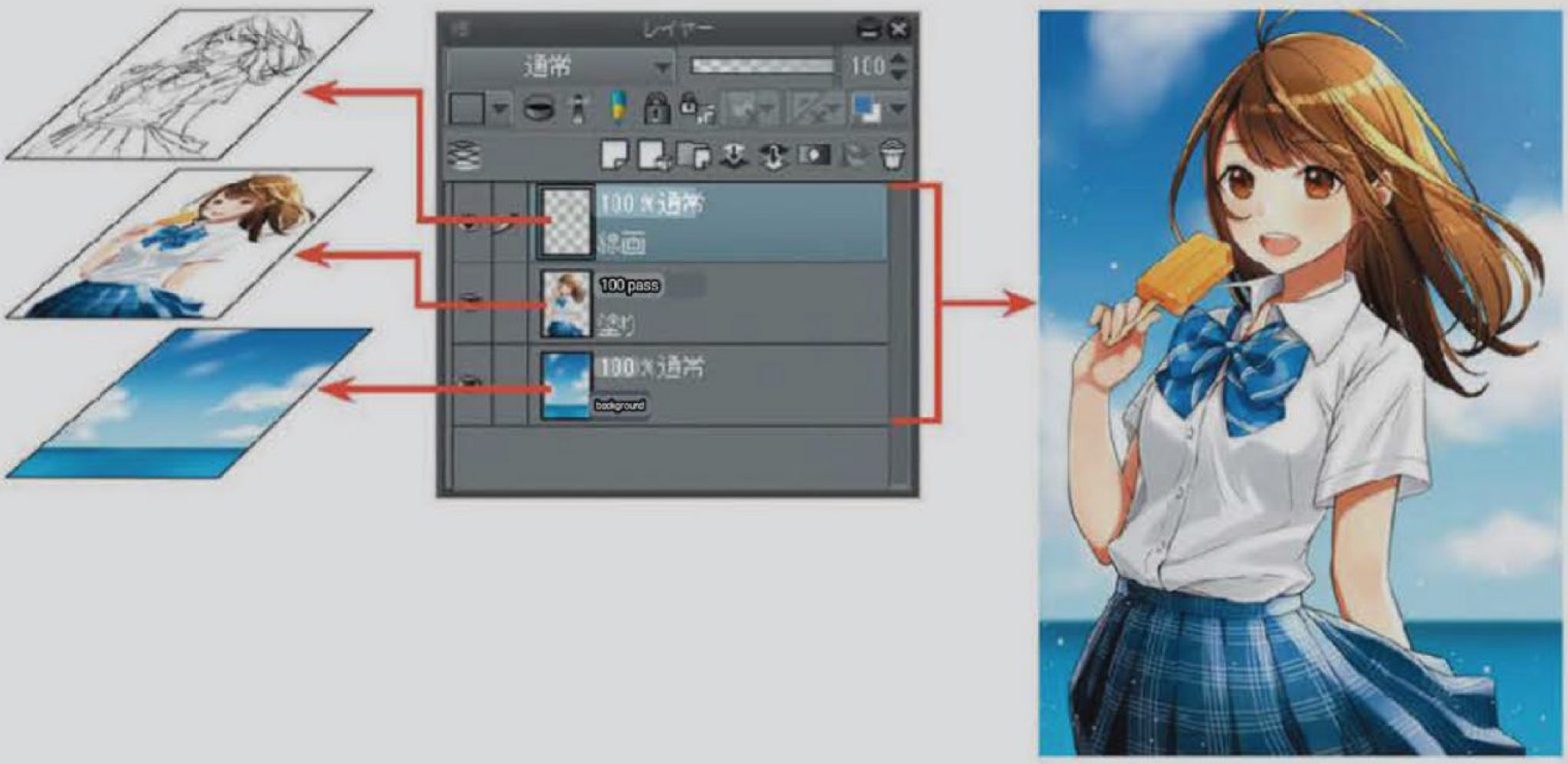
Digital illustrations are based on creating works using multiple layers. You can work more efficiently by dividing the layers according to the content to be drawn.

● What is a layer?

Layers are an essential feature in digital illustration.

Layers are easy to understand if you imagine something like a transparent sheet. stacking multiple layers Use it to make it one image.

For example, after drawing the green painting and painting layers separately, it is possible to overlap them to create a single image. Become.



● Create raster layer

Select [Layer] menu > [New Raster Layer] [Ctrl] + [Shift + key] to create a new raster layer. You can create a Yar. This raster layer is the base layer. There are various other types of layers such as vector layers, image material layers, and tonal correction layers.





From the [Layer] palette

[Layer] Bullet new raster ray ya] also from rastare You can create an ear.

vector layer

In addition to raster layers, there are vector layers that can be drawn on. A vector layer is a layer that allows you to edit drawn lines. Since some functions such as [Mix ground color] (a function that paints while mixing with the ground color) cannot be used, it is better to use a raster layer for filling (see page 212).









A control point called Goten is displayed as if drawn on the vector layer. Control points can be modified with the [Object] tool 集 or [Modify] tool.

TIPS Paper Layer

The paper layer is a layer with a white background that makes it easier to see what you are working on.
Transparency is expressed in a checkerboard pattern on the work screen, so it is difficult to work without a paper layer.

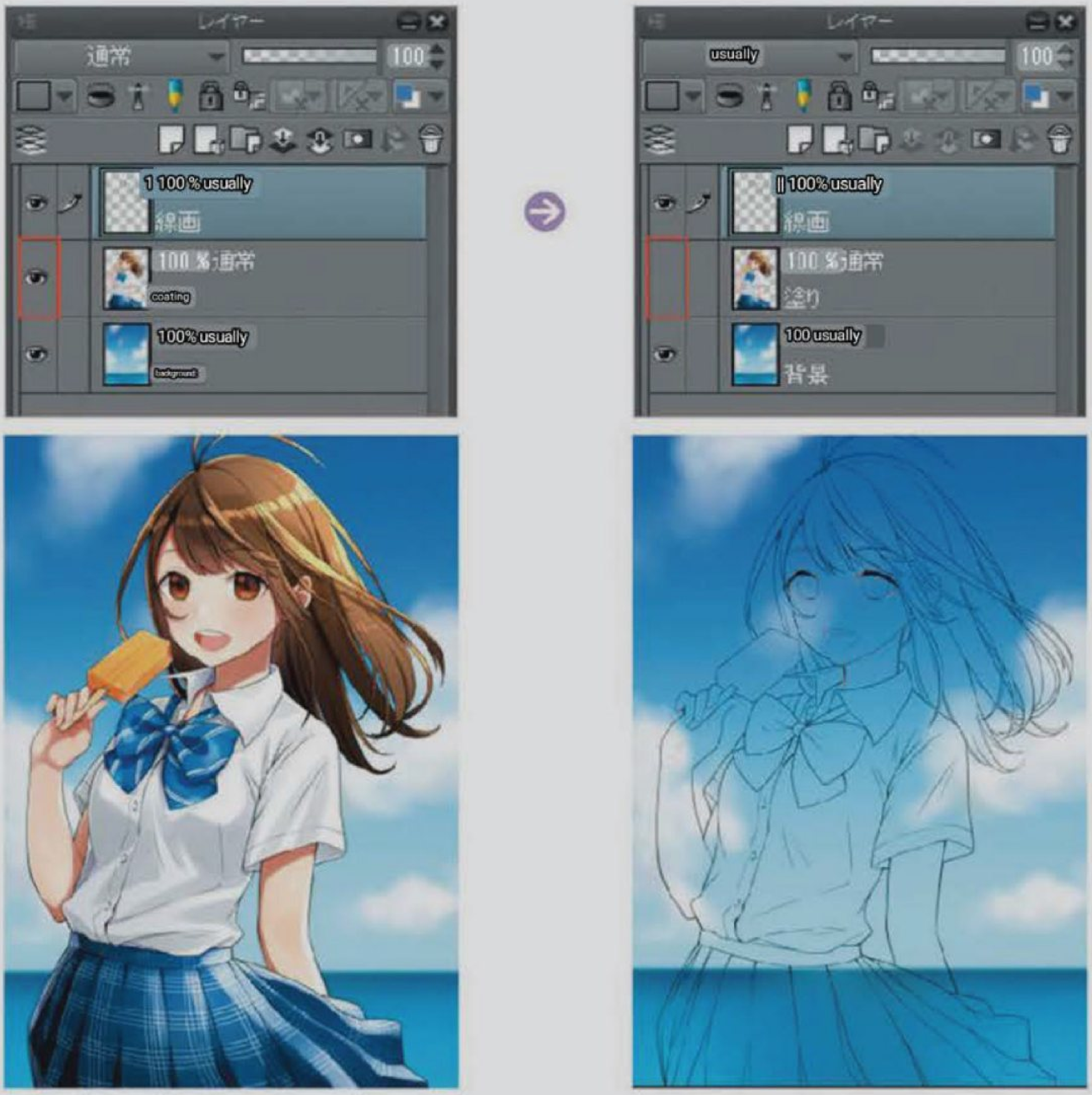




Layers with nothing drawn on them are transparent. On the canvas, transparent areas are represented by a checkerboard pattern.

●Layer display/hide

Click the eye icon on the [Layer] palette to toggle layer visibility.



TIPS Show only one layer

You can display only one layer by ALL + clicking the eye icon. ALL key + click again

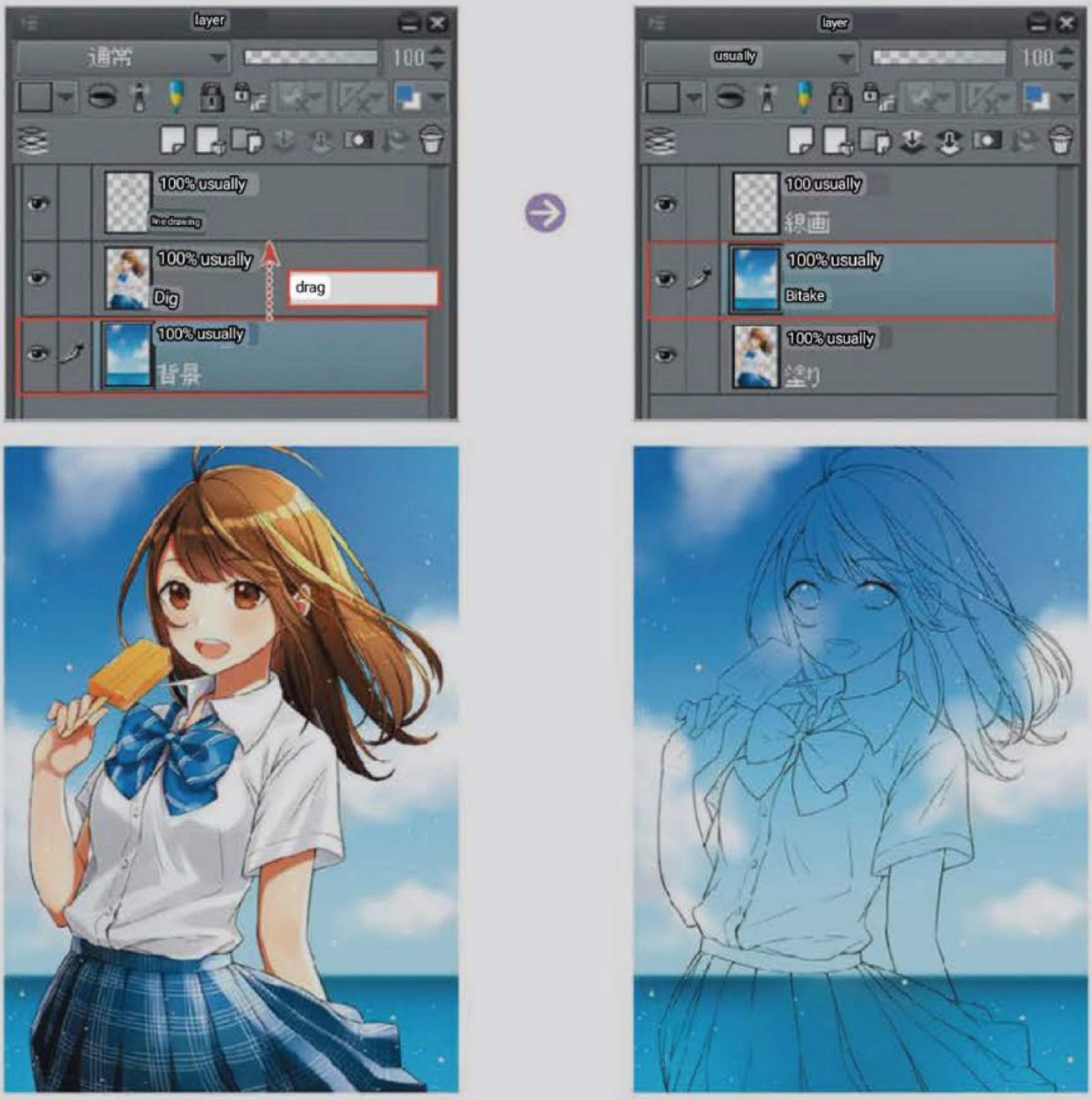
Returns to the original display.



Change the order of layers

You can change the order of the layers in the [Layers] bullet. Because they are layered on top, changing the order of the layers will also change the appearance of the image.

The image of a certain layer is displayed in the foreground



● Layer selection

A pen mark appears on the selected working layer.

is shown.



● Multiple selection of layers

[Ctrl] key -click to select multiple layers.



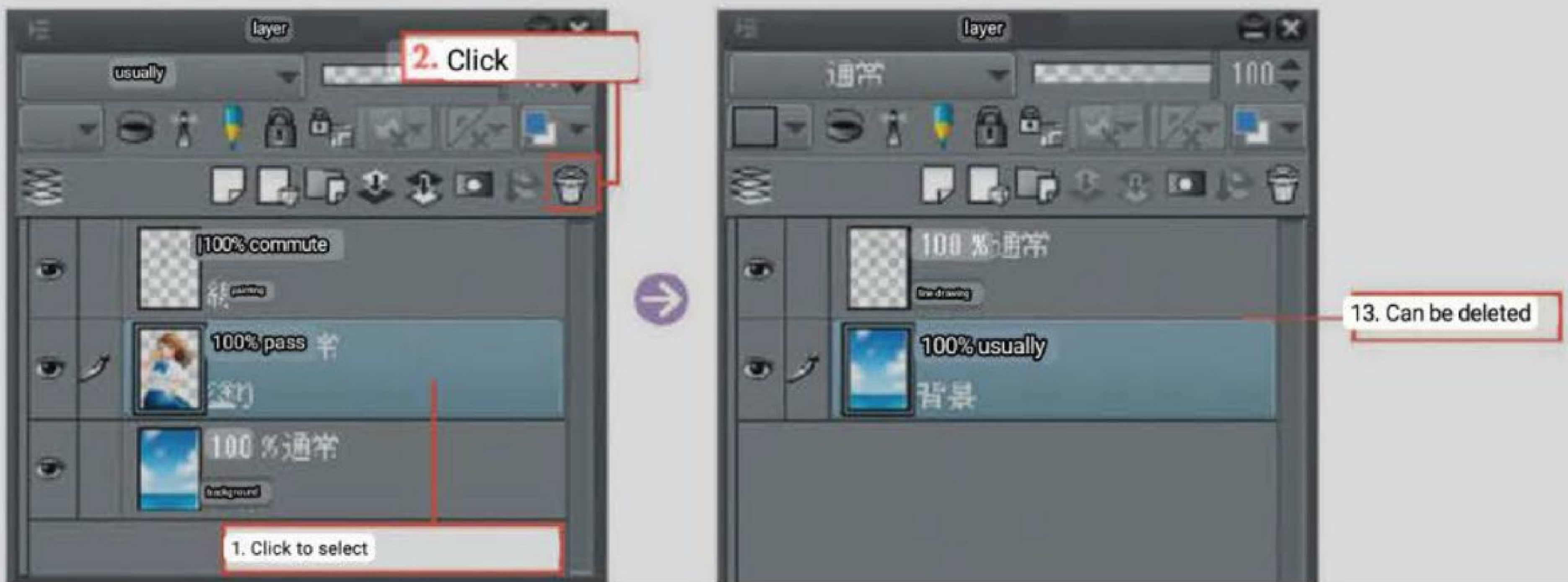
TIPS Multiple selection with [Shift] key

If you hold down the Shift key and click on each of two separate layers, the layer in between will also be selected.



layer delete

You can delete a layer by clicking [Delete Layer] on the [Layer] palette. increase.



● Combining layers

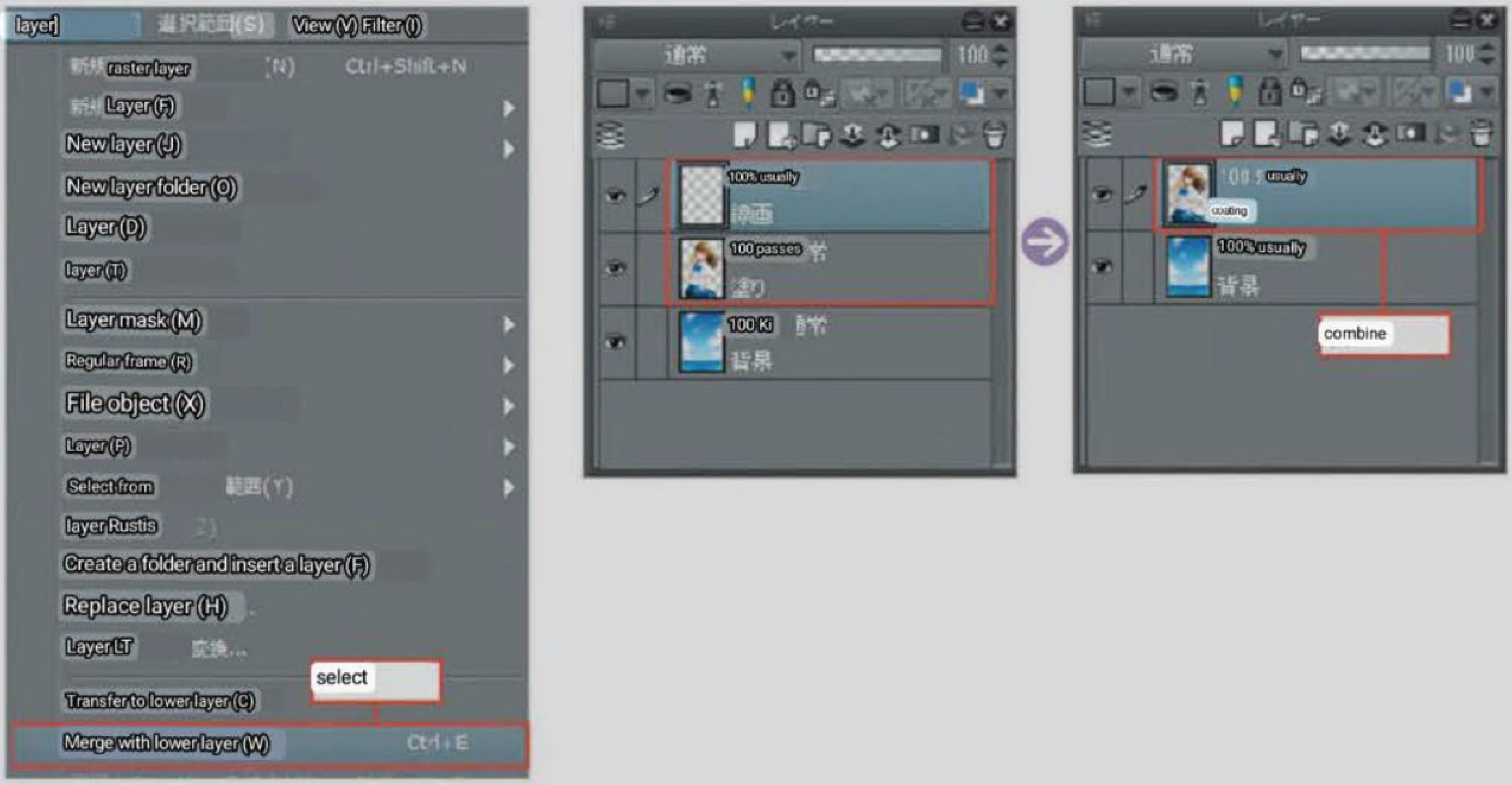
Layers can be merged with other layers. Master how to merge to help manage your layers

let's

Merge with layer below

Select [Layer] menu > [Merge with layer below] [[Ctrl + key] to merge with the layer below.

increase.

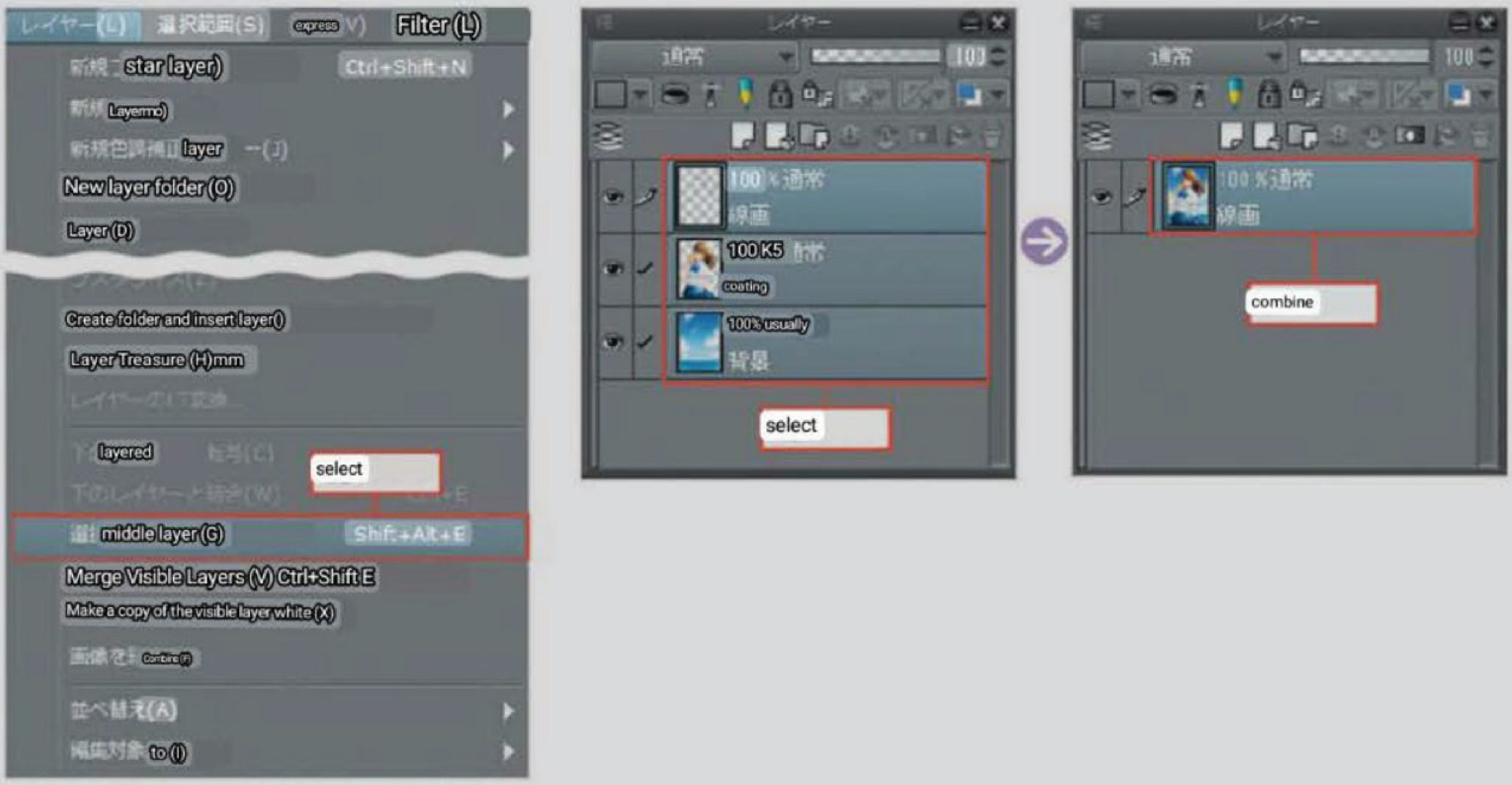


Merge selected layers

If you select the [Layer] menu > [Combine selected layers] ([Shift + Alt + key)],

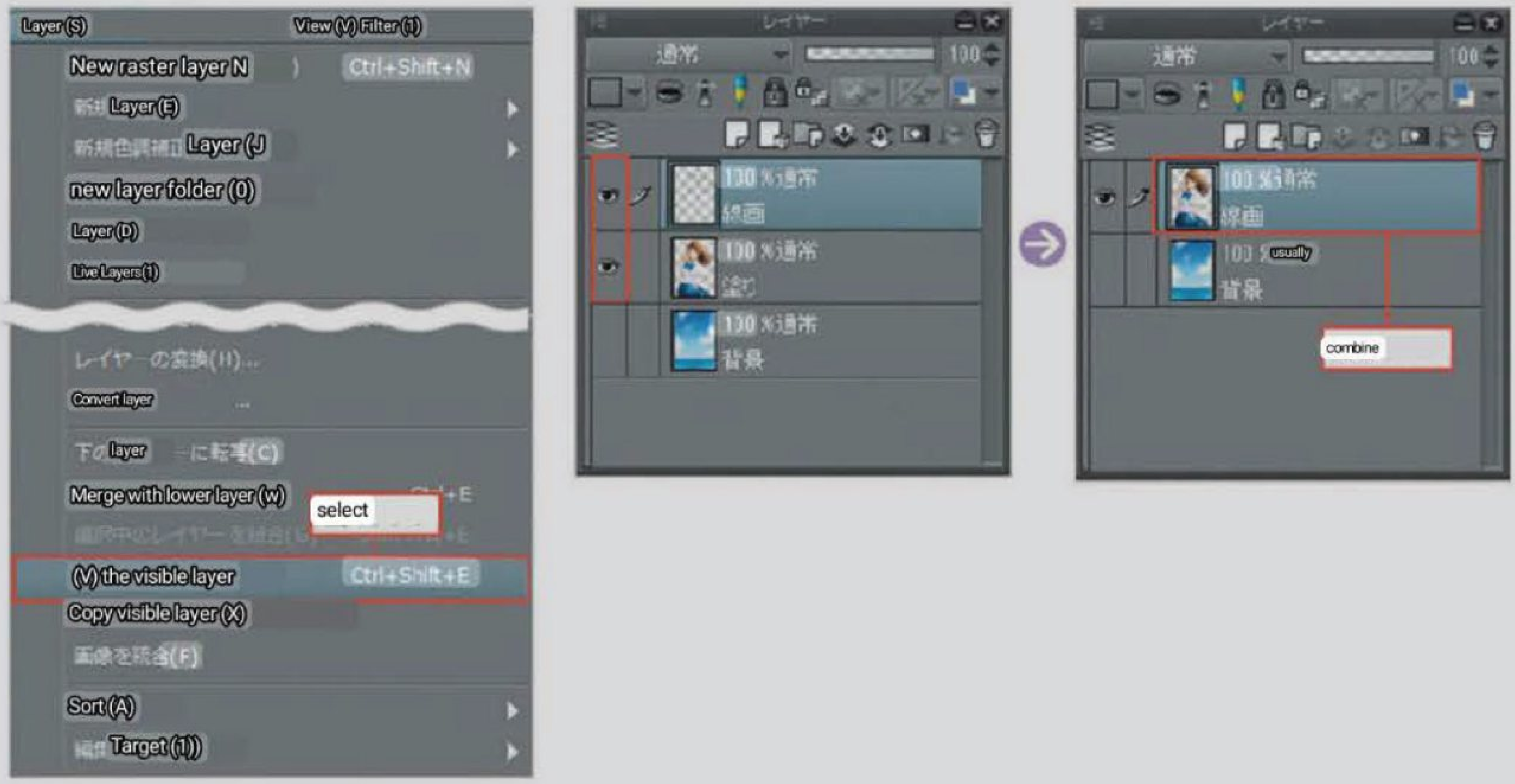
Merge a series of layers. *If

there is an unselected layer in the layer, it cannot be merged.



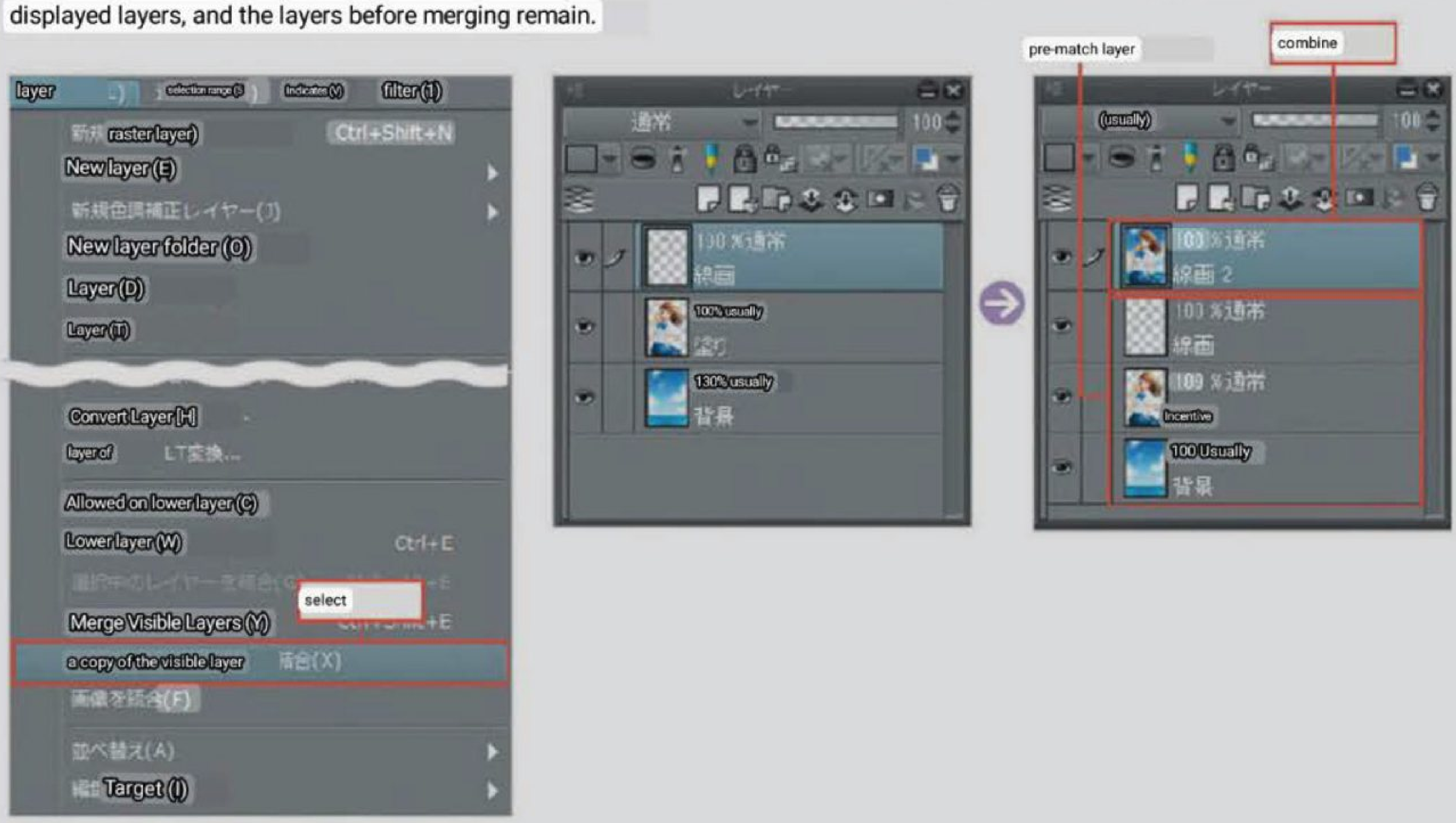
■ Merge display layers

[Layer] menu > [Displayed layer] [Cort]+ Shift + 回key) to choose When, showing Ray of Combine layers into one layer.



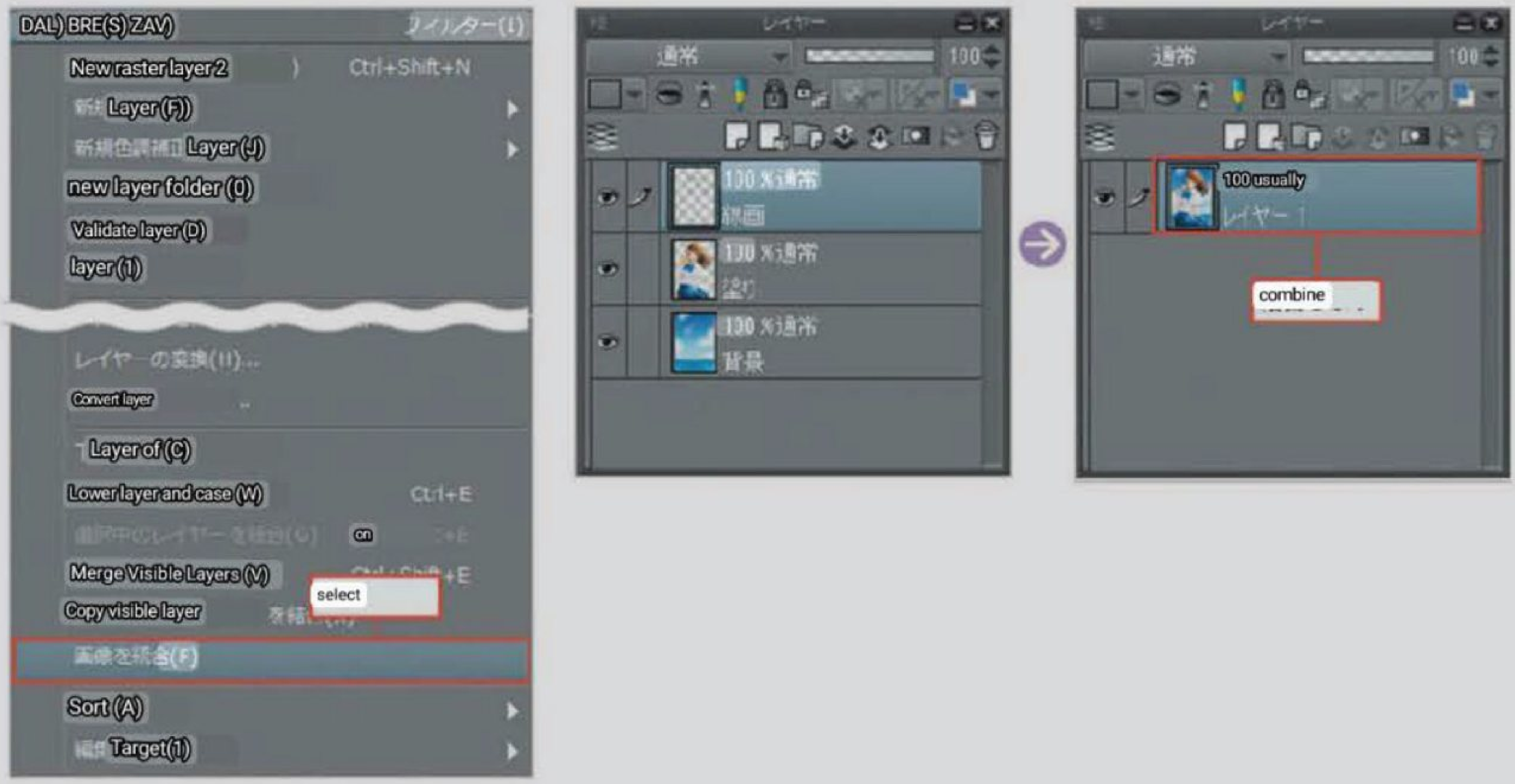
Merge copies of visible layers

If you select [Layer] menu > [Combine copies of visible layers], a layer is created by merging the currently displayed layers, and the layers before merging remain.



merge screens

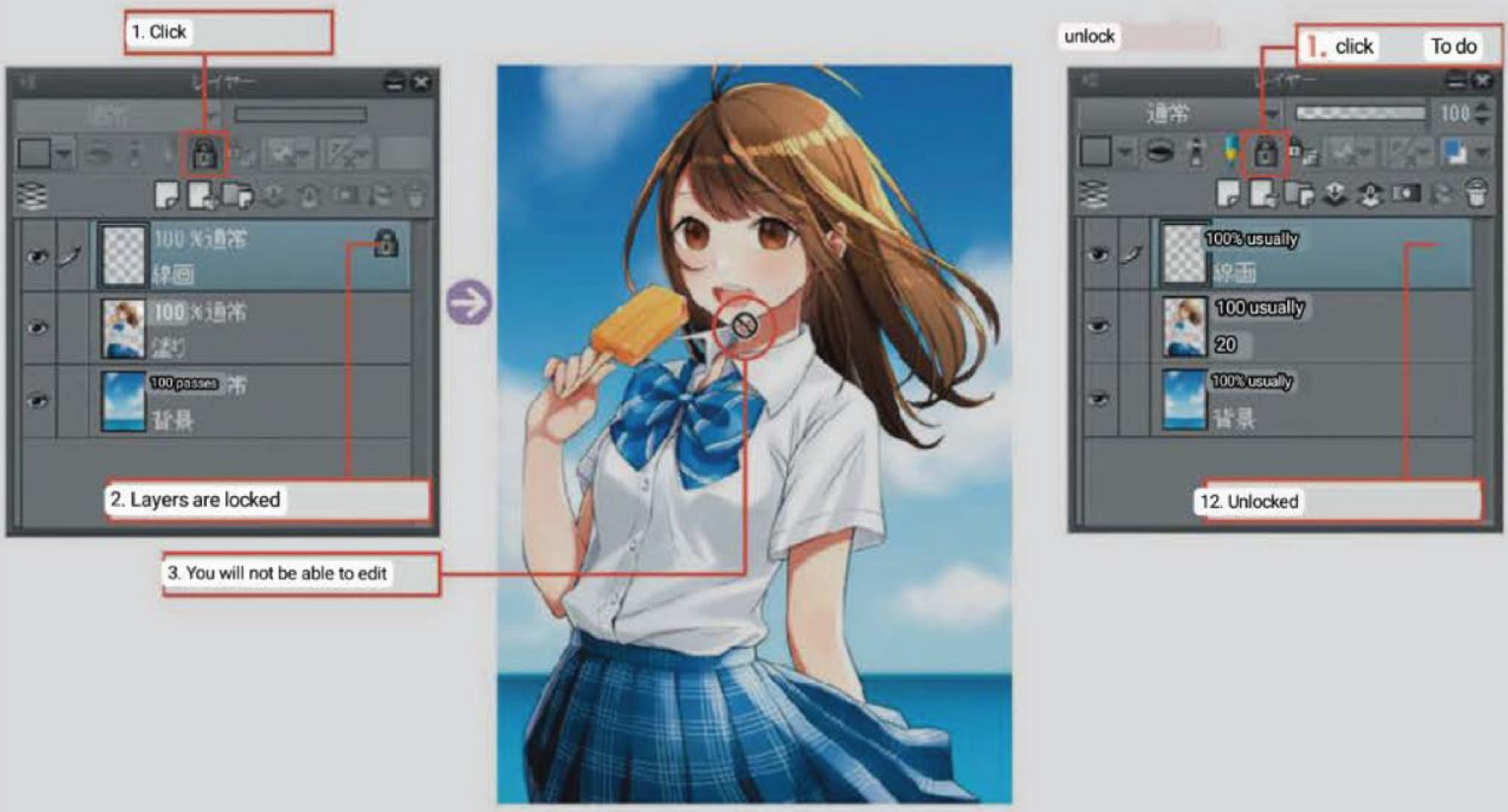
You can merge all layers into a single layer by selecting [Layer] menu [Merge screens].



layer lock

Turn on [Lock Layer] for layers you don't want to edit. On the [Layer] palette, click [Lock layer] to turn it on. You can

unlock it by clicking Lock Layer again.



Layer opacity

You can change the layer opacity by dragging the opacity bar on the [Layer] palette.





Layer folder

You can create a layer folder by clicking [New Layer Folder] in the [Layers] palette. Layer folders store and organize layers.



● Layer mask

A layer mask is a function that can partially hide (mask) a layer image.

For example, you can show only part of the image or hide only part of it.

Create a layer mask

You can create a layer mask by selecting [Create Layer Mask] in the [Layer] palette. Created

Layer masks can be edited with the brush tool. See

page 101 for more information on editing layer masks. If you select

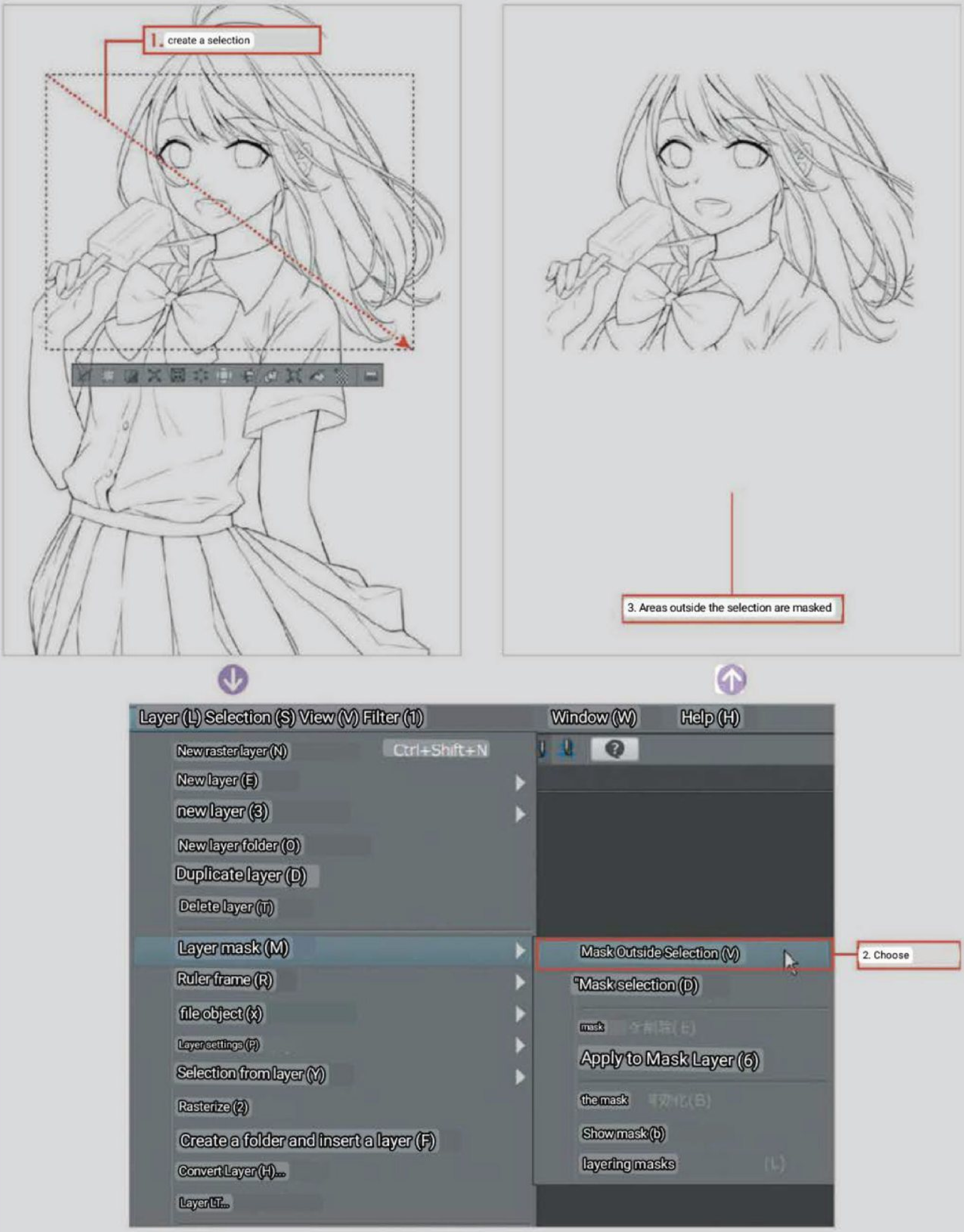
[Create Layer Mask] after creating a selection, the area outside the selection will be masked.





■ Create layer mask from selection

If you create a selection and select [Layer] menu > [Layer Mask] > [Mask outside selection] to create a layer mask, the area outside the selection will be hidden by the layer mask.



PRO EX

2-8 Adjust the canvas display

It's a good idea to learn how to zoom in and rotate the canvas to make it easier to draw.

● [Navigator] palette

The [Navigator] palette allows you to change the canvas display while viewing the preview.



Content displayed on campus



·image The area displayed in the preview canvas is indicated by a red line.

Zoom in Zoom out

Magnification is useful for drawing fine details. Let's remember it with a reduced display and a set.

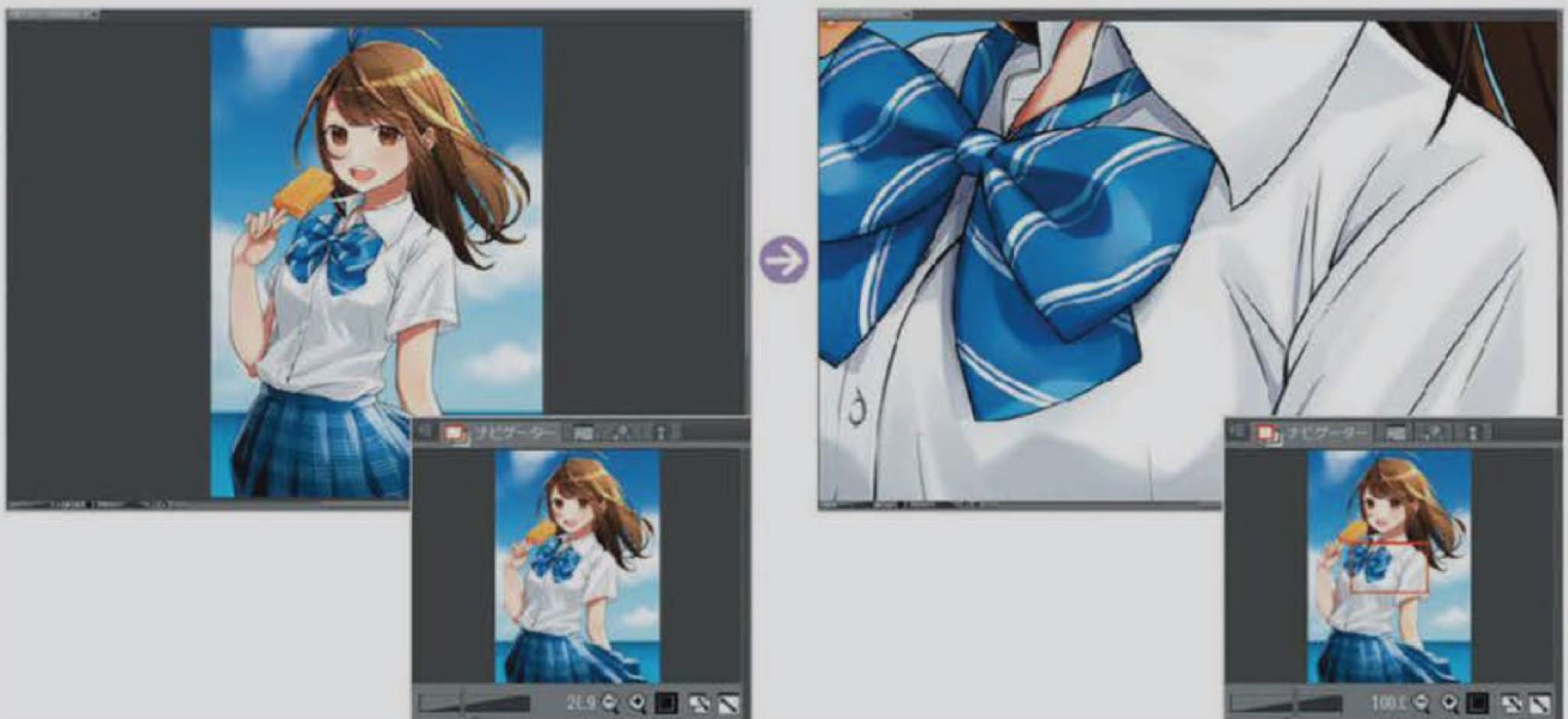
| Zoom In/Zoom Out

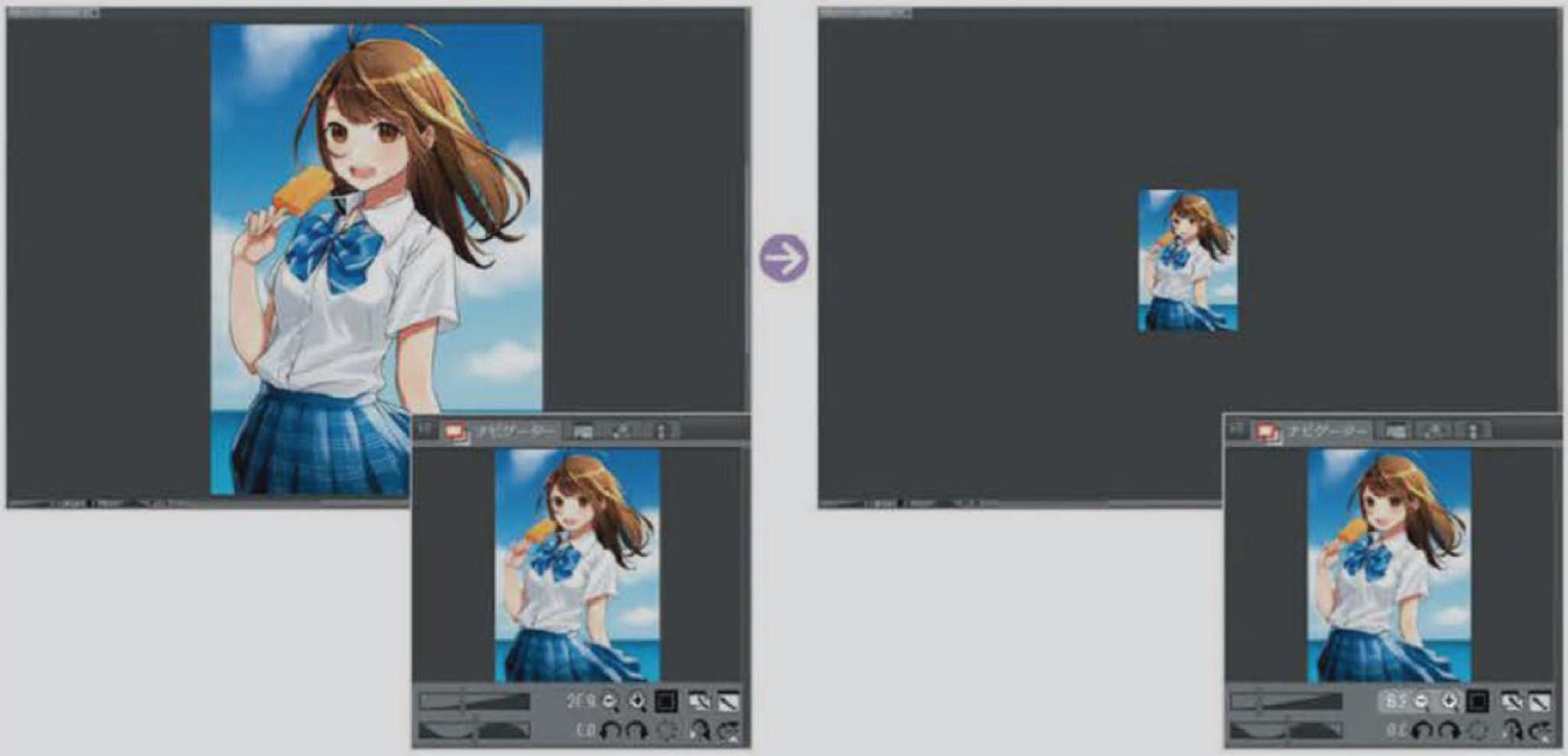
You can zoom in/out by clicking [Zoom In] [Zoom [Out] on the [Navigator] palette.



zoom in

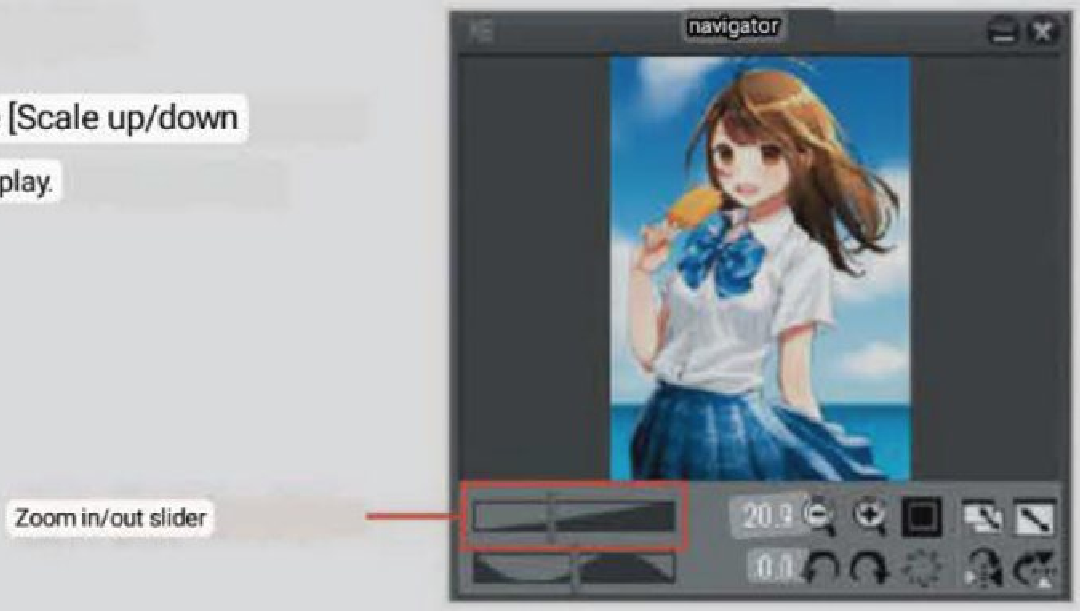
zoom out





scale slider

You can also adjust the [Scale up/down slider] to scale up/down the display.



rotate

By rotating the display, you can set an angle that makes it easier to draw lines.

Rotate Left/Rotate Right

Click Rotate Left or Rotate Right in the Navigator bullet to rotate the canvas view.





rotating slider

You can also rotate the canvas view by adjusting the Rotation Slider.



rotating slider



reset rotation

If you want to undo the rotated view, click Reset Rotation in the Navigator bullet.



reset rotation





Horizontal Flip/Vertical Flip

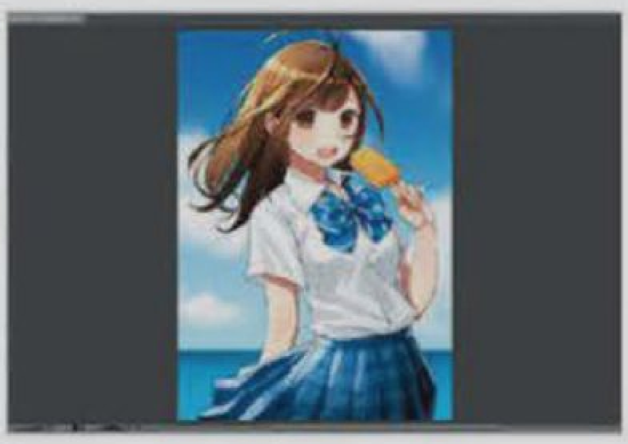
Click Flip Horizontal to flip the canvas display horizontally. To restore the reversed display, click [Flip Horizontal] again.

Similarly, click Flip Vertically to flip the canvas display vertically.



Horizontal flip Vertical flip





TIPS Confirmation of drawing

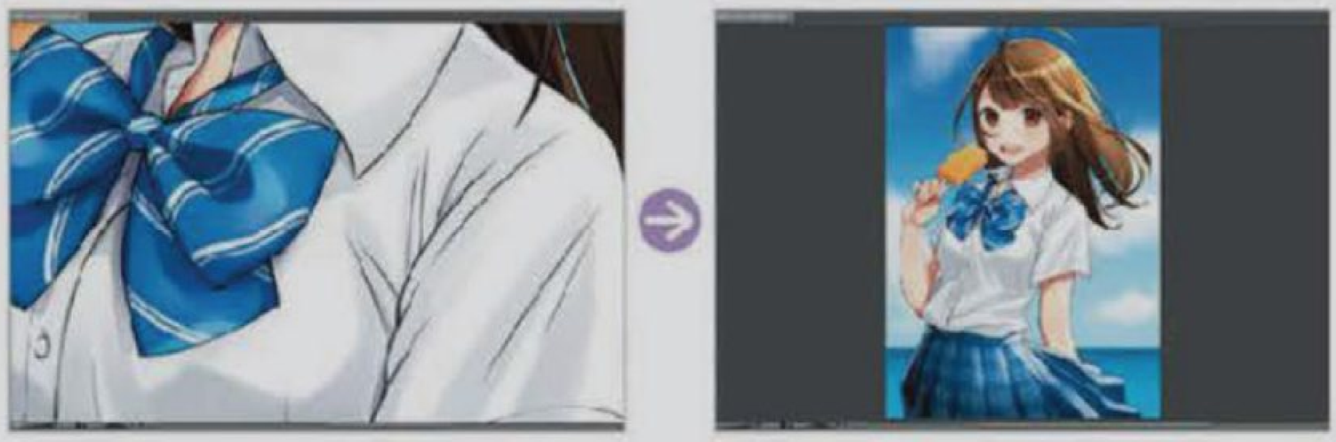
You can flip the display horizontally to check the accuracy of your drawing.

•Indication as a whole

To display the entire illustration, click [Full display] on the [Navigator] palette.



Overall representation



TIPS fitting

You can also click [Fitting] on the [Navigator] palette to display the whole. Click [Fitting] to turn it on, and change the size of the canvas window to change the display.



fitting



1. Drag to resize the canvas window

2. Linked with the whole displayed

2-9 Undo operation

If you make a mistake or want to redraw the green that you drew, you can use [Undo] to return to the state before the operation.

● [Undo] and [Redo]

You can undo the operation by selecting [Edit] menu [Undo] (Ctrl + ② key).

An undone operation can be restored to its original state by + Y selecting [Edit] menu → [Redo] ([Ctrl] key).



shortcut

cancel Ctrl + Z



TIPS [History] Palette

The [History] bullet allows you to go back in time through the history of your actions.











*The [History] palette is stored in the same palette dock as the [Layer] palette.

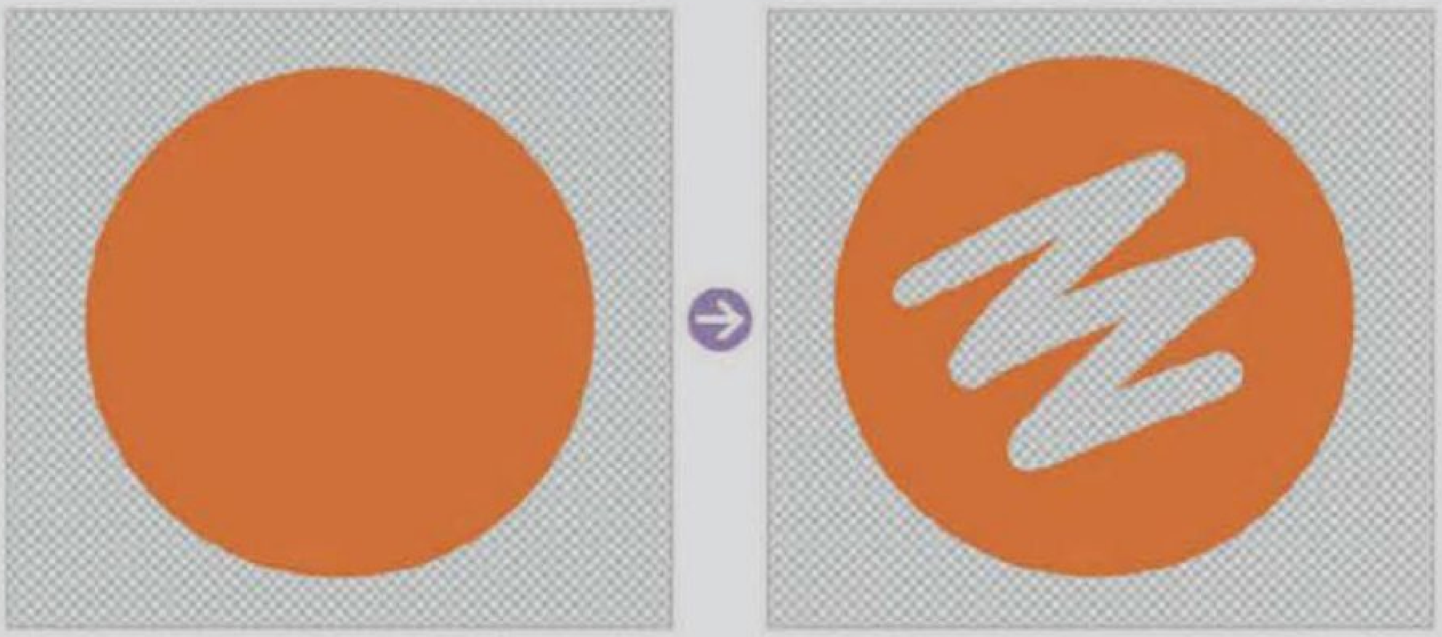
PRO EX

2-10 Erasing with [Eraser] or transparent color

When erasing drawn areas, it is basic to use the [Eraser] tool or a brush tool that uses a transparent color.

● Erasing with the [Eraser] tool

The [Eraser] tool can erase the image on the selected layer.



harder

A standard Eraser tool. feels like a pen
You can turn it off with your mind.



Soft

This is the [Eraser] tool that allows you to erase vaguely.



kneaded eraser

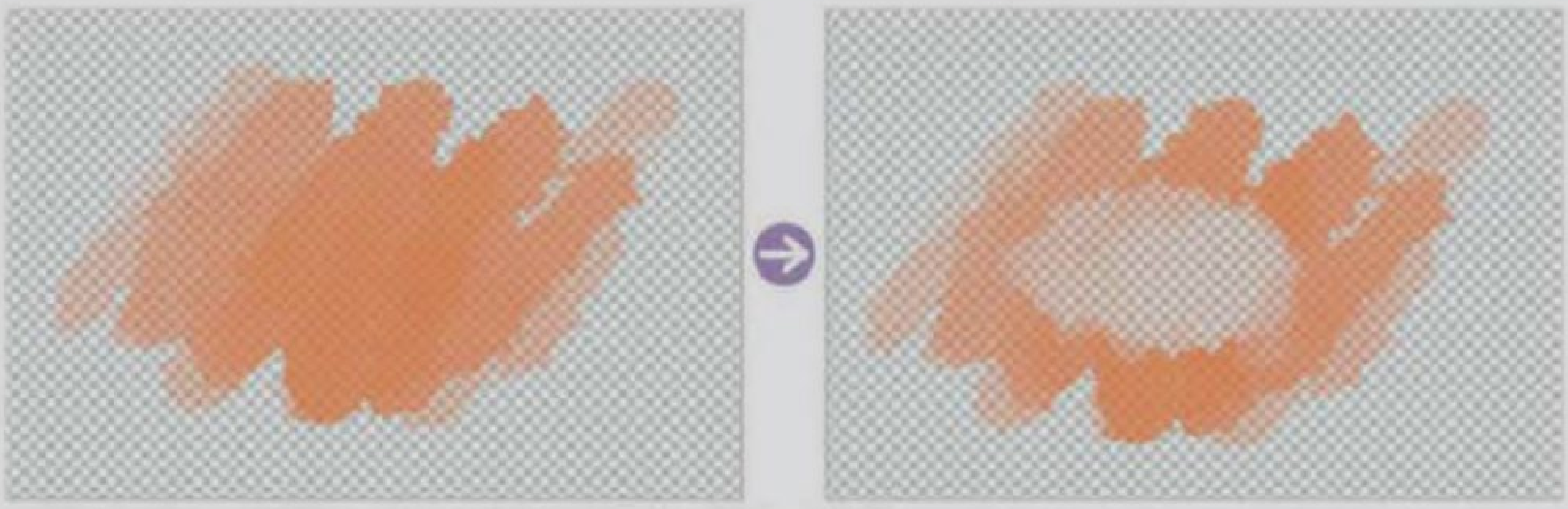
You can erase like a kneaded eraser for drawing.



● Erase with transparent color

If you select a transparent color with the color icon, you can erase the drawn part with the brush tool. Since you can erase while showing the features of the brush tool, you can make corrections without destroying the atmosphere of the drawing.





*Brush used [] Tool > [Real watercolor] > [Rough watercolor]

● Delete by menu operation

If you select [Edit] menu [Delete] (Del key), you can delete the image on the selected layer.



PRO EX

2-11 Create a selection

This section mainly explains how to create a selection using the [Selection] tool.

●What is the selection range?

You can create selections to limit the area in which you edit an image. Learning how to create a selection area is useful in many situations, such as when you want to paint only part of an image, or when you want to erase part of it.

select all

[Select] menu → [All]

If you choose Select Ctrl+Key),

Select the entire campus.





Clear selection

To cancel the selection Select [Selection] menu > [Clear selection] ([Ctrl + key]). It is convenient to remember shortcut keys.



shortcut

Deselect Ctrl + D

•Creating a selection from a layer

Clicking a thumbnail on the [Layer] palette while holding down the [Ctrl] key creates a selection from the drawn (opaque) portion of the layer.



•Using the [Selection] tool

Create a selection by selecting the sub tool from the tool and specifying the range by dragging. For specific operations, refer to the following pages.



rectangular selection

The Selection tool Rectangular Select allows you to create rectangular selections. Hold down the Shill key and drag to create a square.



■ Ellipse selection

The [Selection] tool [Elliptical selection] makes an elliptical selection. You can create ranges. Hold down the Shift key while dragging to create a circular selection.



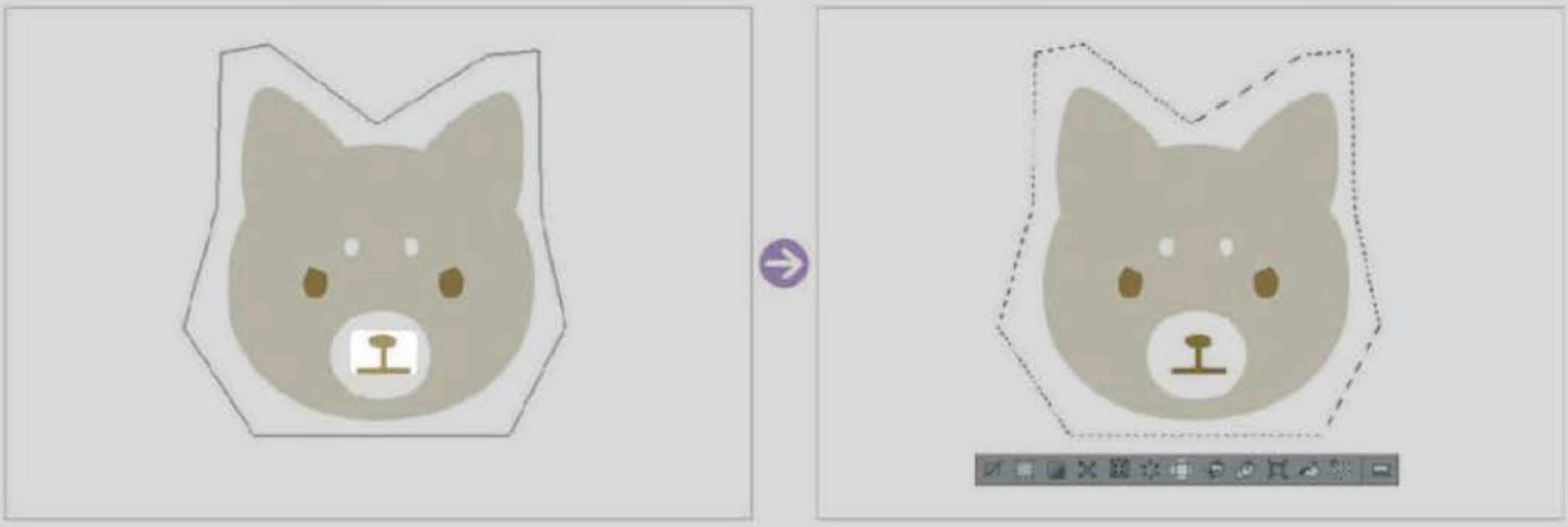
Lasso selection

The Selection Tool Lasso Selection lets you create freehand selections.



■ Polyline selection

The Selection Tool Polyline Select allows you to create a selection with a polyline.



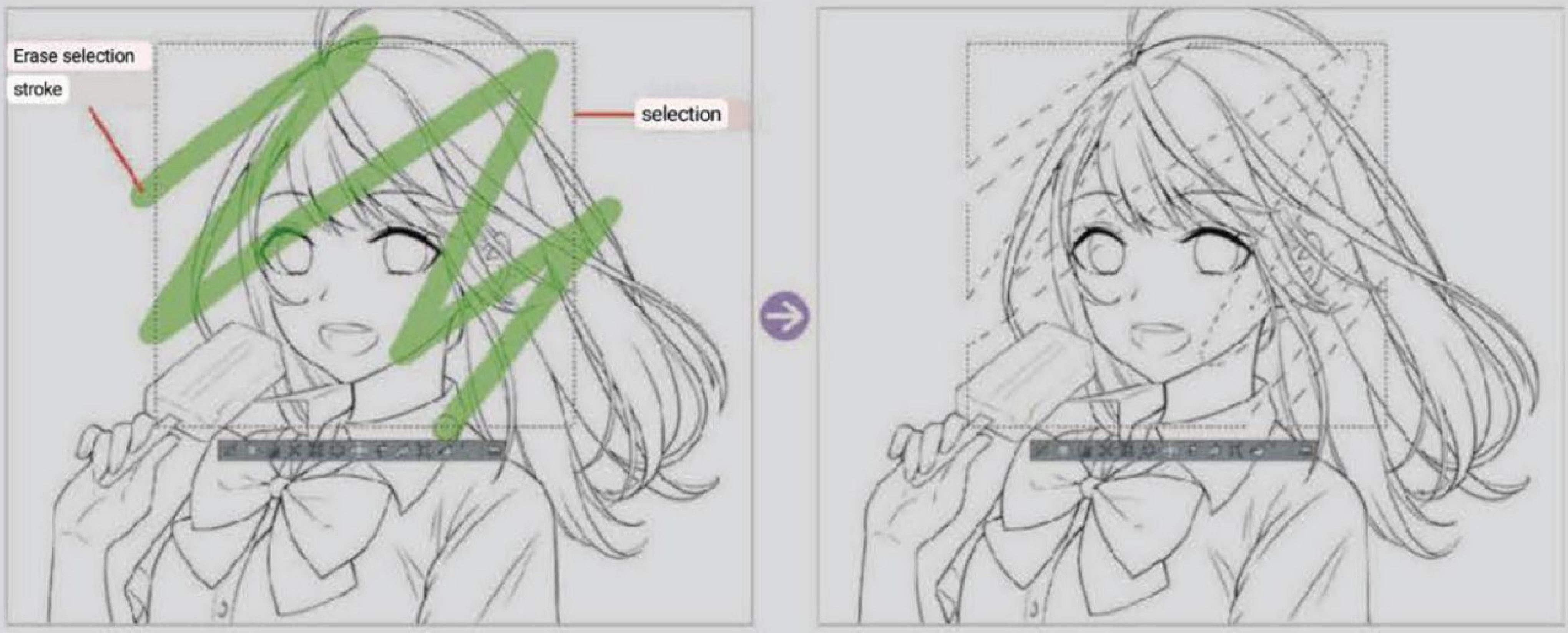
selection pen

The [Selection] tool [Selection pen] allows you to create a selection just like painting with a pen.



Erase selection

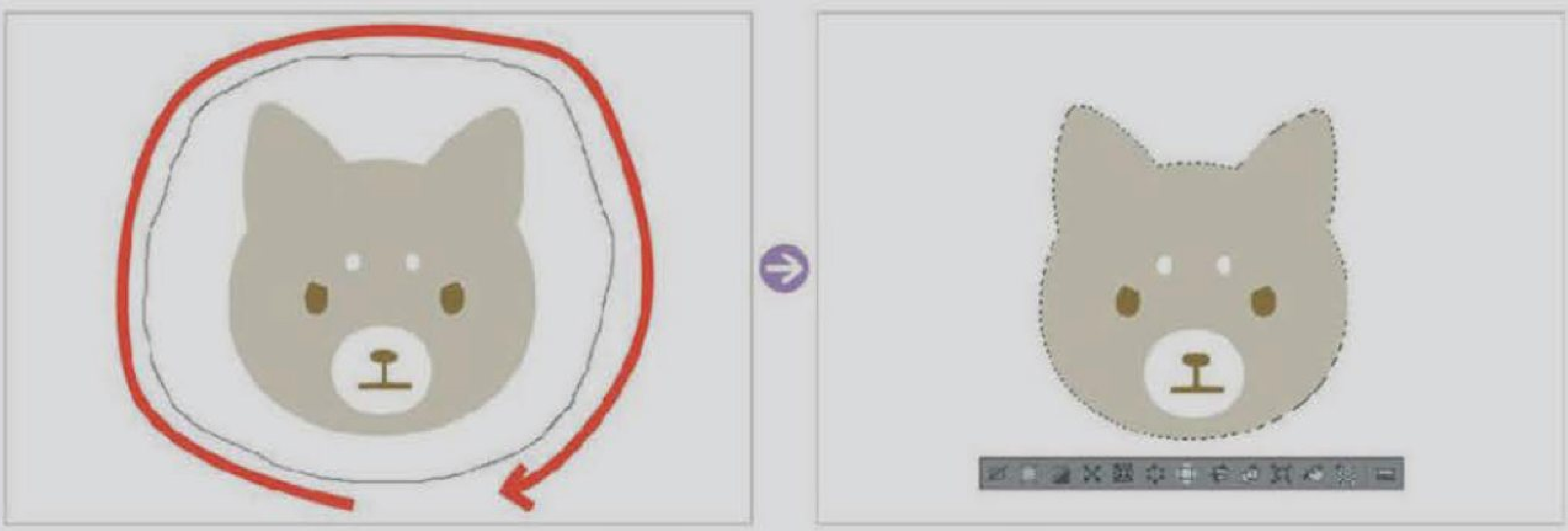
The [Selection] tool [Erase Selection] allows you to delete the selection just like using an eraser.



shrink selection

The [Selection] tool [Shrink selection] will select the outline of the drawn area within the dragged area.

will be



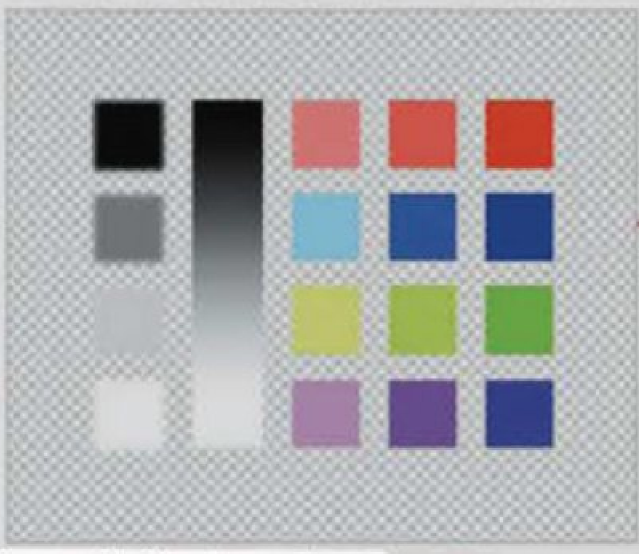
PRO EX

2-12 Compositing mode

Blending modes are settings that allow you to blend colors with underlying layers in different ways. It can be used to change the color or adjust the color tone of the finish.

Set blending mode

You can select different blending modes from the list on the [Layers] palette. Stack the layers as shown to see the results of each blending mode.



Layer with blending mode set







layer below

usually



No blending mode is set.

Compare (暗)



Compares the setting layer with the layer below and displays the darker one.

[illegible]



Multiply and combine to make the color darker.

Burn-in color



Darken colors and blend to increase contrast. The lighter the color, the weaker the effect.

Burn (Linear)



Composites the colors darker. Similar to Multiply, but with higher contrast.

減 Calculate



Subtract the setting layer and the layer below. Settings The blacker the layer, the more the color of the layer below remains. increase.

Comparison (Bright)



Compares the setting layer with the layer below and displays the one with the lighter color.

screen



Lightens and composites colors.

覆 Iyaki color



The colors are brightened and composited. Contrast will be lower.

Dodge (Luminous)



Lightens and composites colors. Close to Color Dodge, but brightens areas with low opacity.

plus cut



Additive composition is used to make colors brighter.

Addition (light emission)



Lightens and composites colors. It's similar to [Add], but brightens areas with low opacity.

overlay



Light areas are made brighter and dark areas are made 暗 く more composite.

soft light



Bright areas are made brighter and く dark areas are made darker. Lower contrast than Overlay.

hard light



Light areas are made brighter and dark areas are made darker. Contrast is higher than [Overlay].

absolute value of difference



Subtracting the layer below from the set layer will result in きて the color of the absolute value.

vivid light



[Burn] is applied to bright colors, and [Dodge] is applied to dark colors.

linear light



Depending on the color of the setting layer, the composited color will become brighter or darker.

pin light



Replaces and synthesizes the colors of the image according to the color of the set layer.

hard mix



Each RGB value of the synthesized color is "D" or "255". I will.

except



[It will be closer to the absolute value of the difference, but with less contrast.

color comparison (暗)



Compare the brightness and display the lower color.

Color comparison (light)



Compare the brightness and display the higher color.

division



Multiply each RGB value of the bottom layer by 255 and divide by the RGB value of the setting layer.

Hue



Adopts the hue of the set layer and composites while maintaining the saturation and saturation values of the lower layer.

saturation



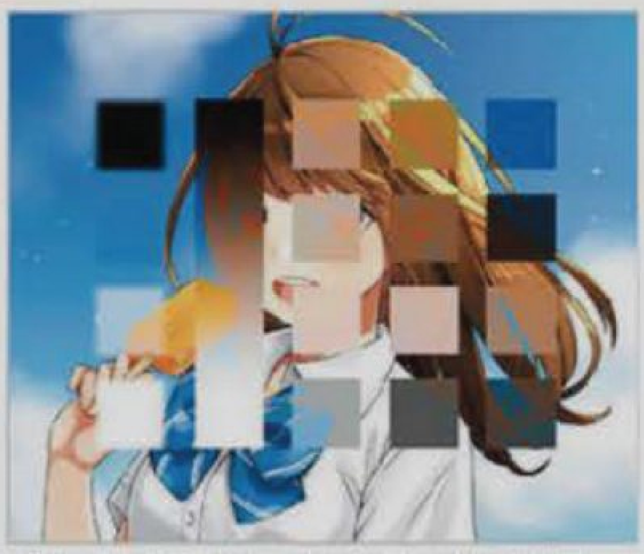
The brightness and hue values of the lower layer are maintained, ま、 and the saturation of the set layer is used for compositing.

Color



While maintaining the luminance value of the layer below, it adopts the hue and saturation of the set layer and combines them.

Luminance



While maintaining the hue and saturation values of the lower layer, it adopts the brightness of the set layer and synthesizes it.

3D drawing doll

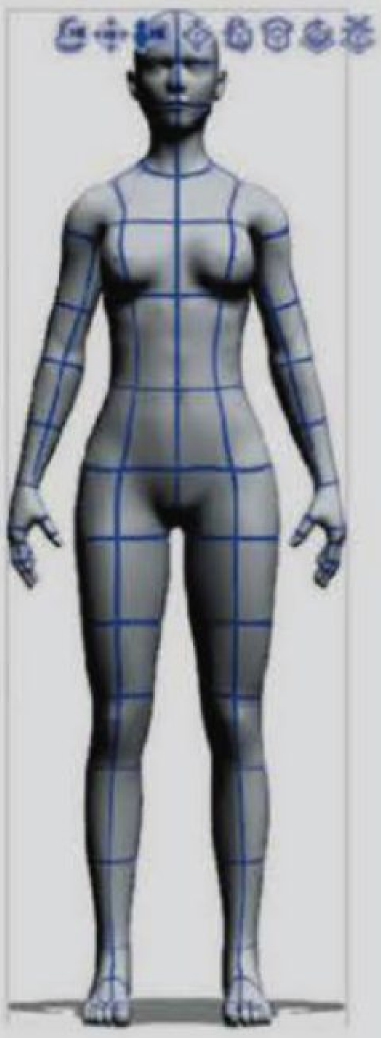
By using a 3D drawing figure from the [Material] palette as a rough sketch, you can draw difficult poses relatively easily.

type

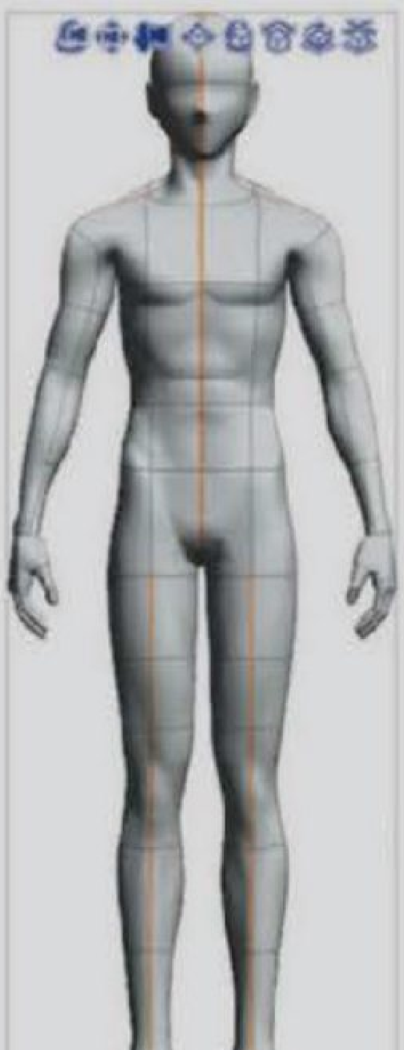
There are male and female 3D drawing dolls. Also, Ver.2 is newer and has a body shape that better suits the character illustrations.



male type



female type



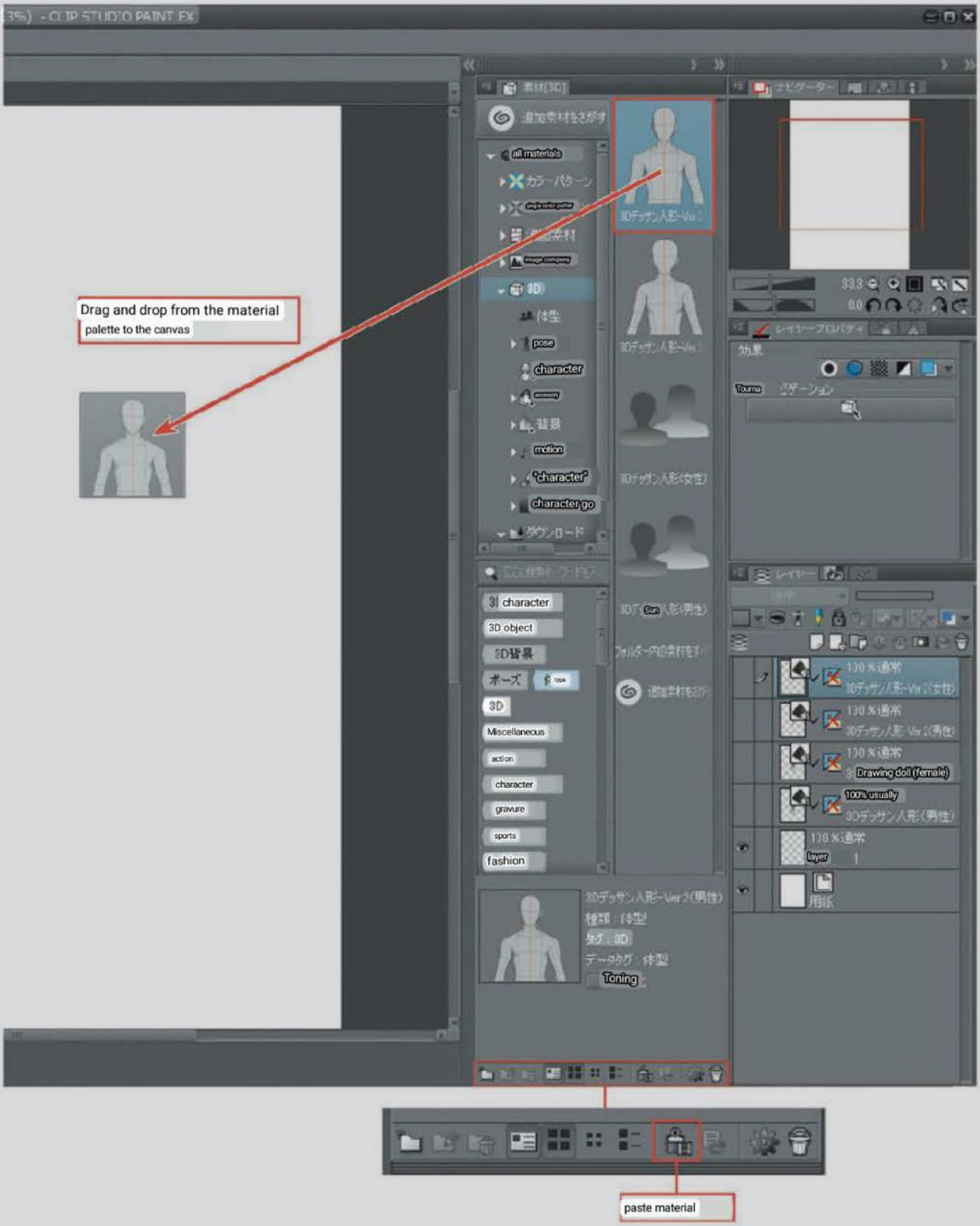
male type



female type

pasting

You can paste a 3D drawing figure onto the canvas from [3D] [Body shape] on the [Material] palette. To paste, drag and drop or click [Paste Material].



moving manipulator

Select the layer of the 3D drawing figure and select the [Operation] tool [Object] to edit the 3D drawing figure and display the move manipulator at the top. The movement manipulator is used to change the camera angle or change the position and angle of the 3D Dessa doll.

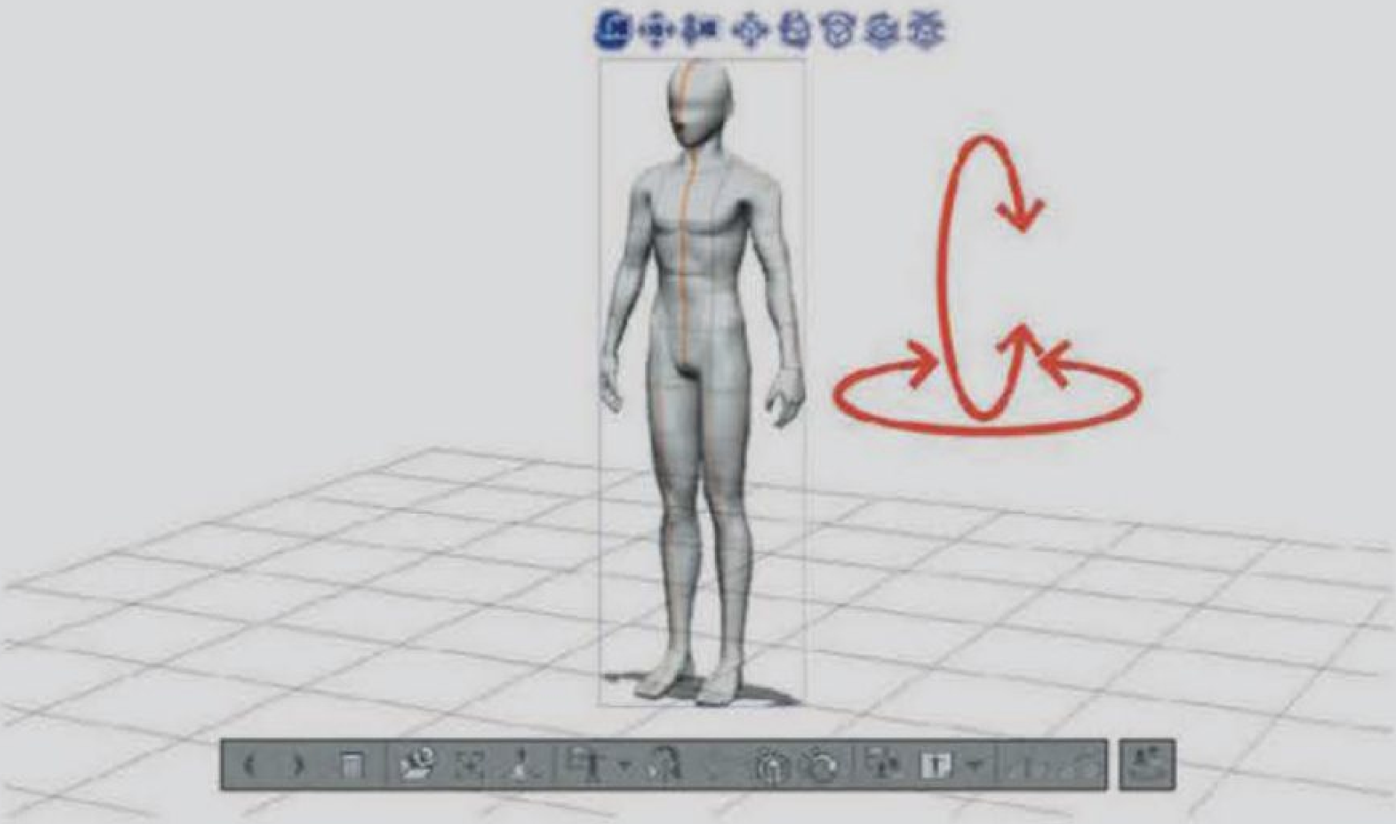


※ Drag on each icon to operate.

1 camera rotation

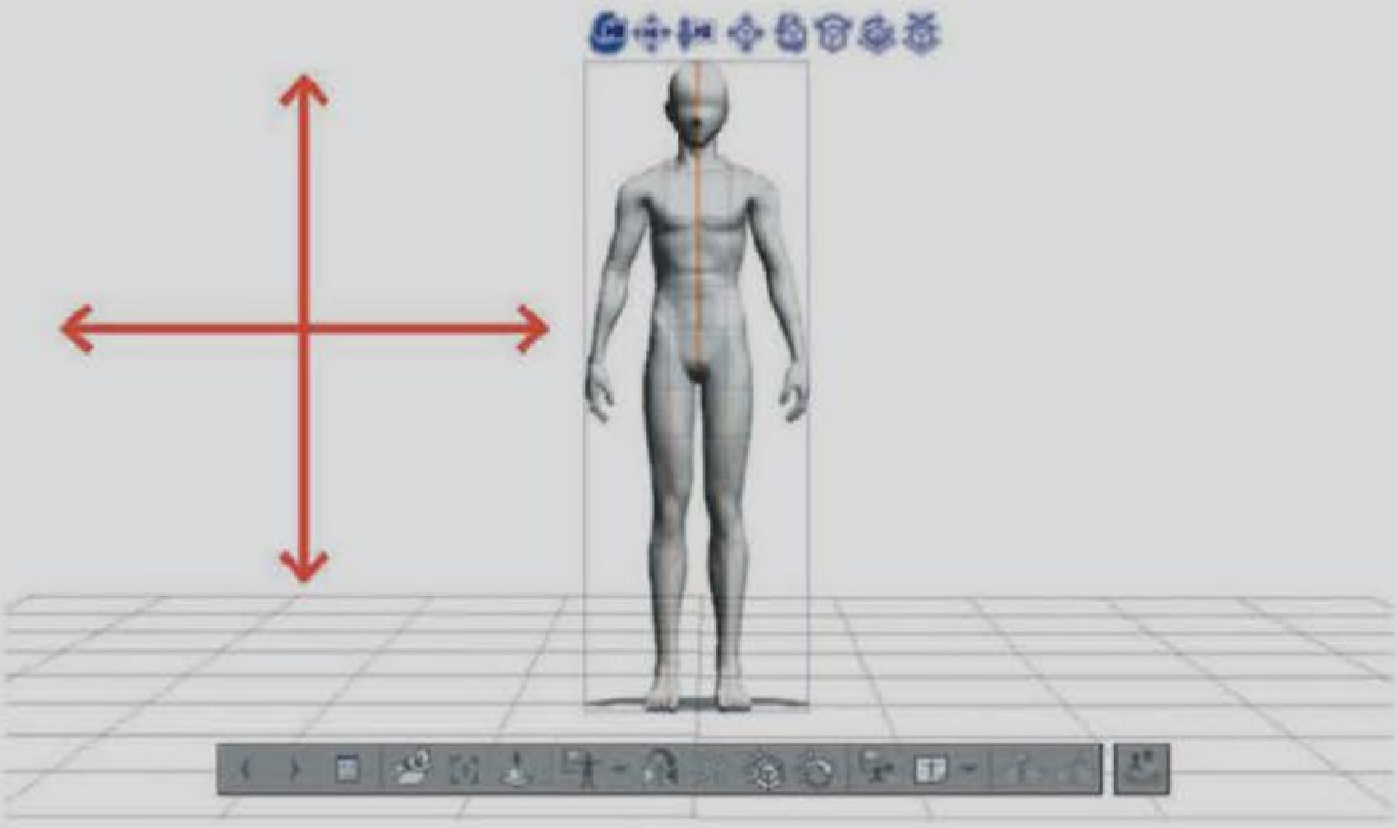
Rotate the camera to change the viewing angle

change the



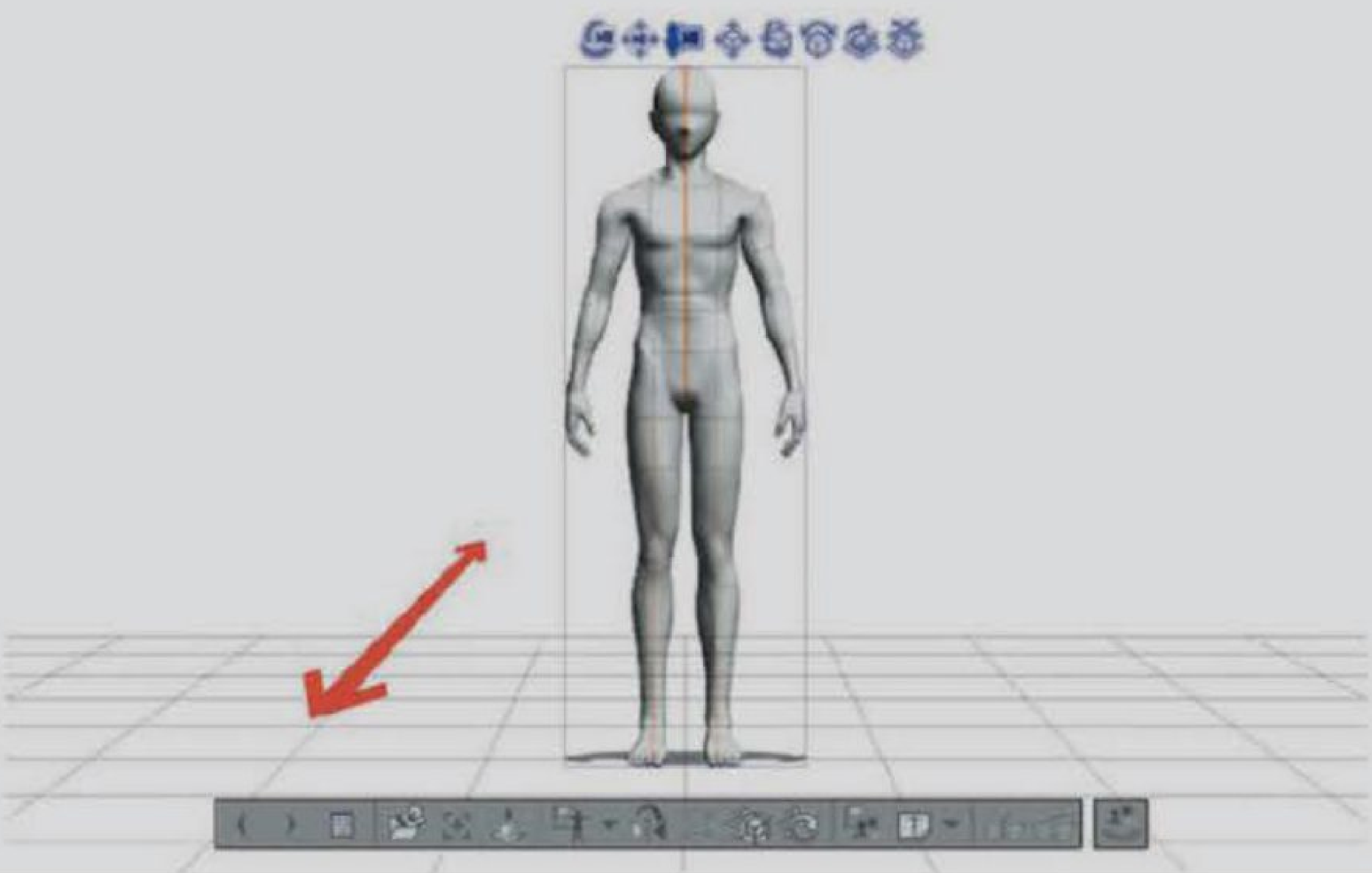
2 Parallel movement of the

camera Translates the camera.



3 Move the camera back and forth

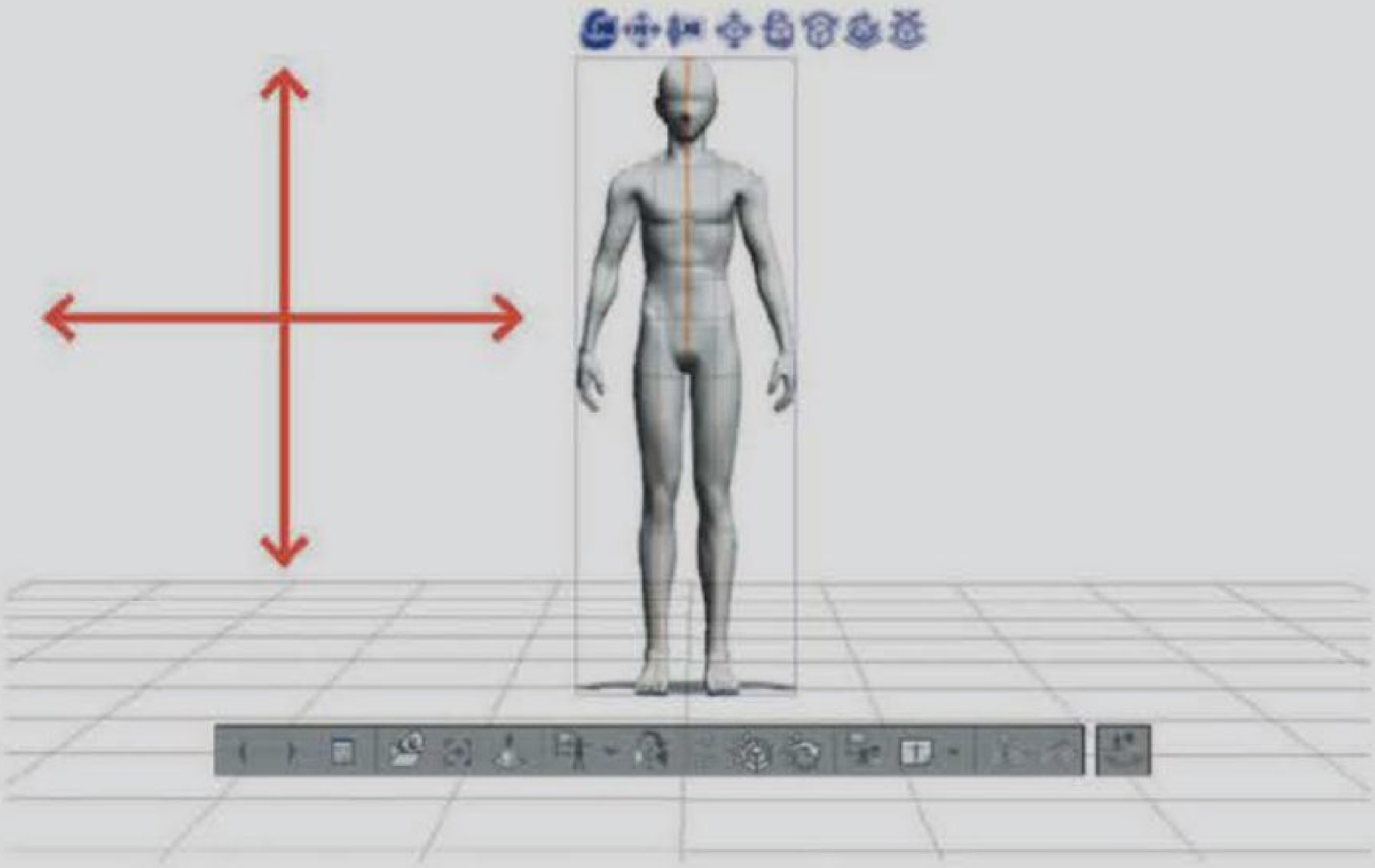
Move the camera back and forth.



4 plane movement

Move the 3D drawing figure up/down/left/right

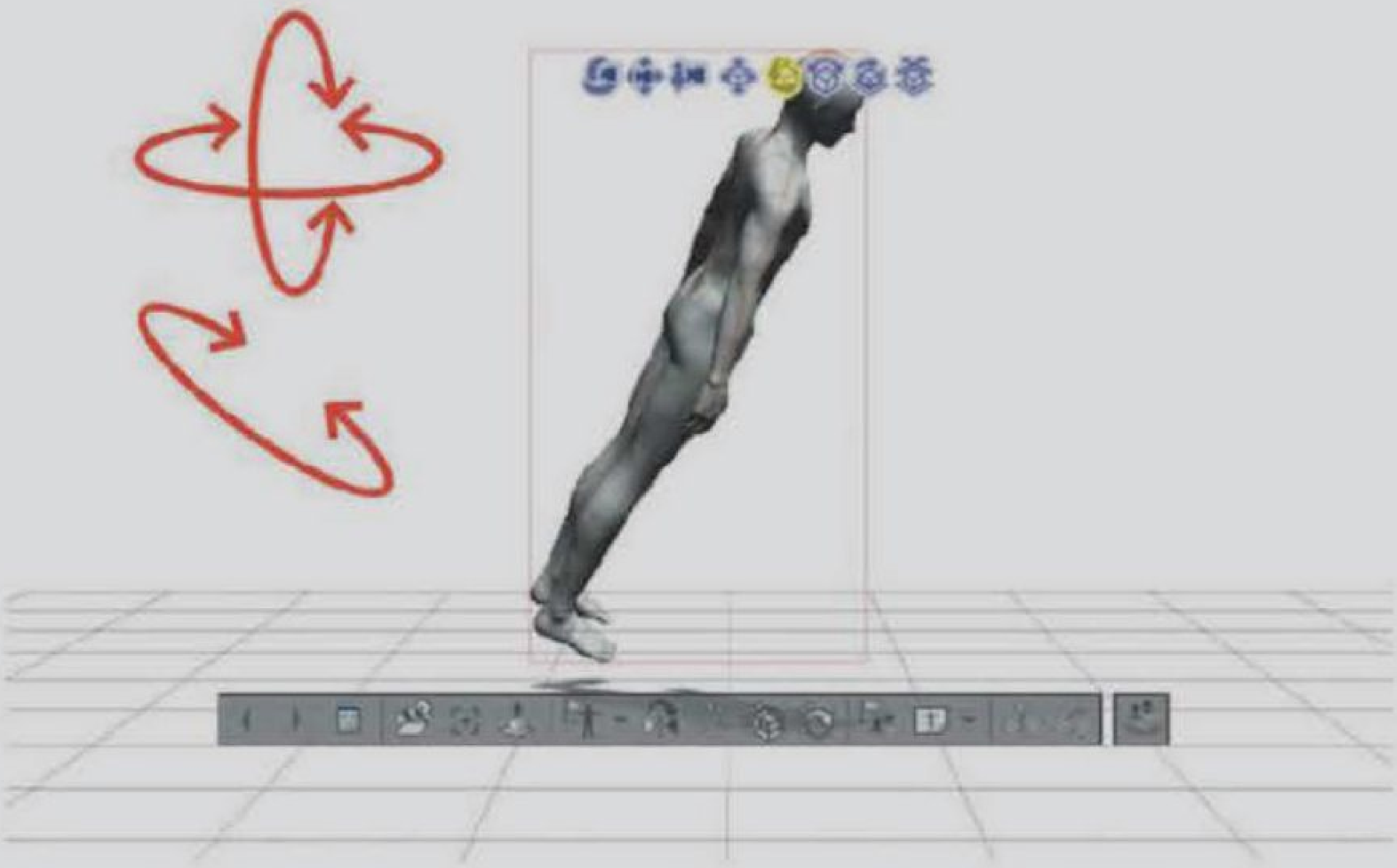
Go to.



5 camera view rotation

3D based on the camera viewpoint

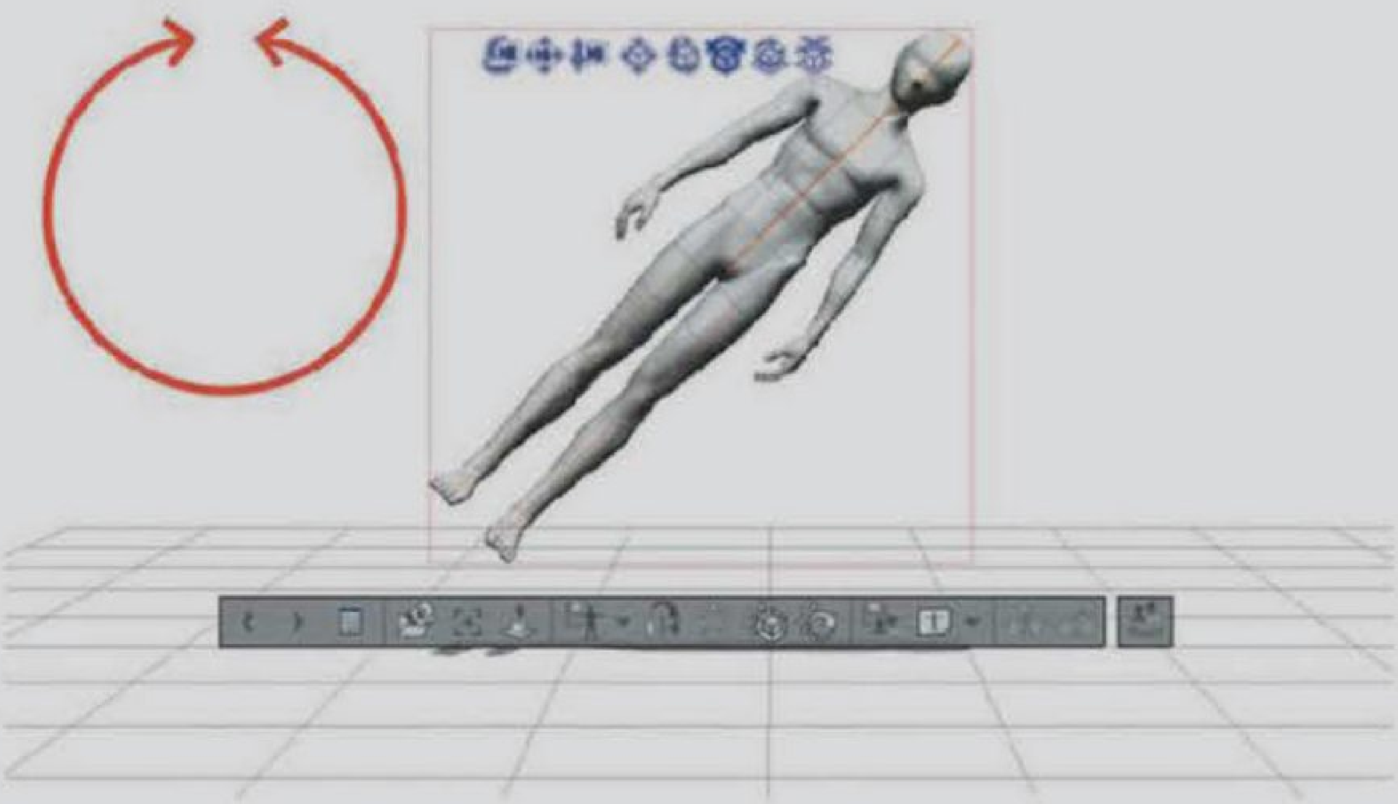
Rotate the drawing figure.



6 plane rotation

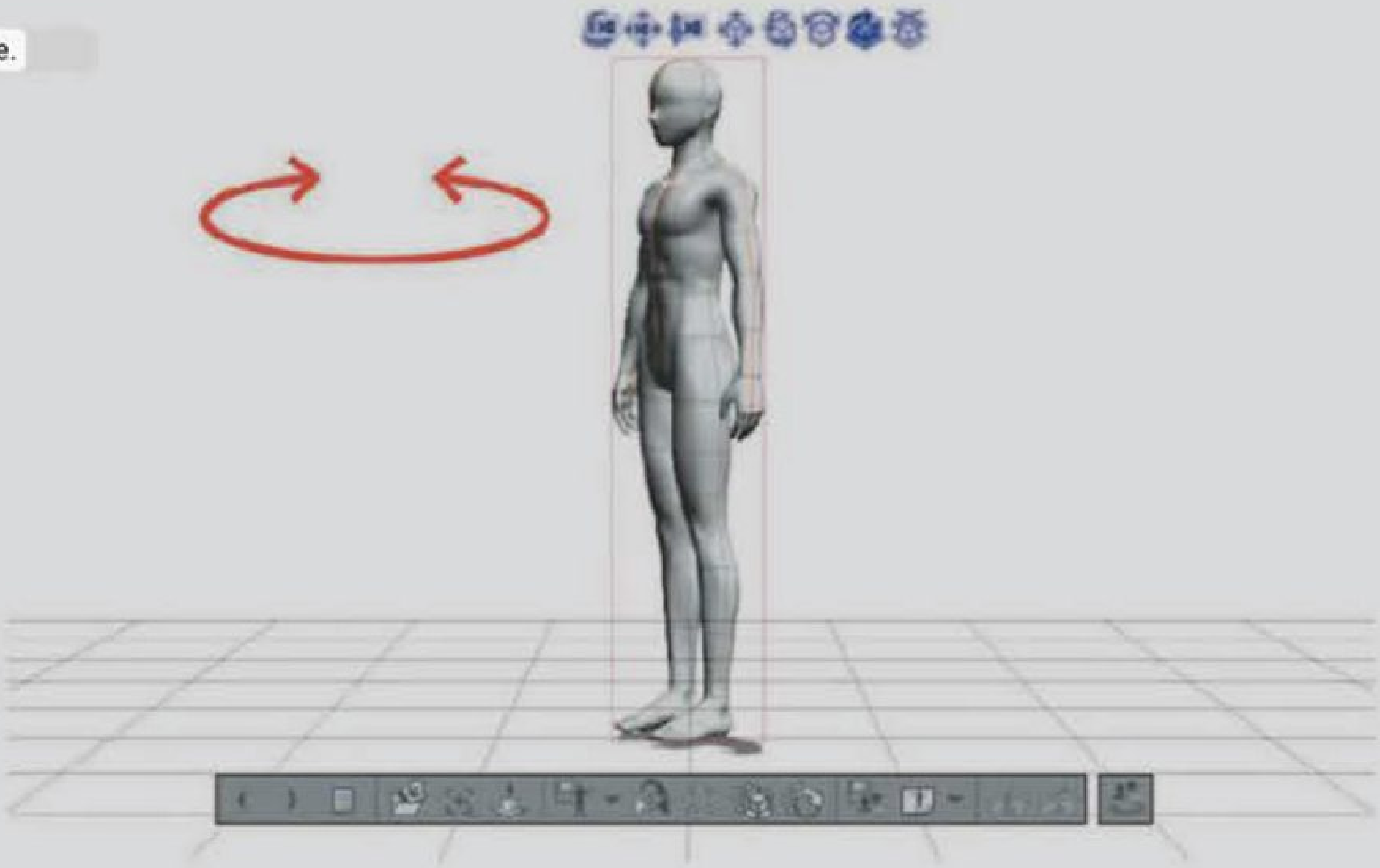
3D drawing figure clock/counterclockwise

Rotate clockwise.



7 3D space reference rotation

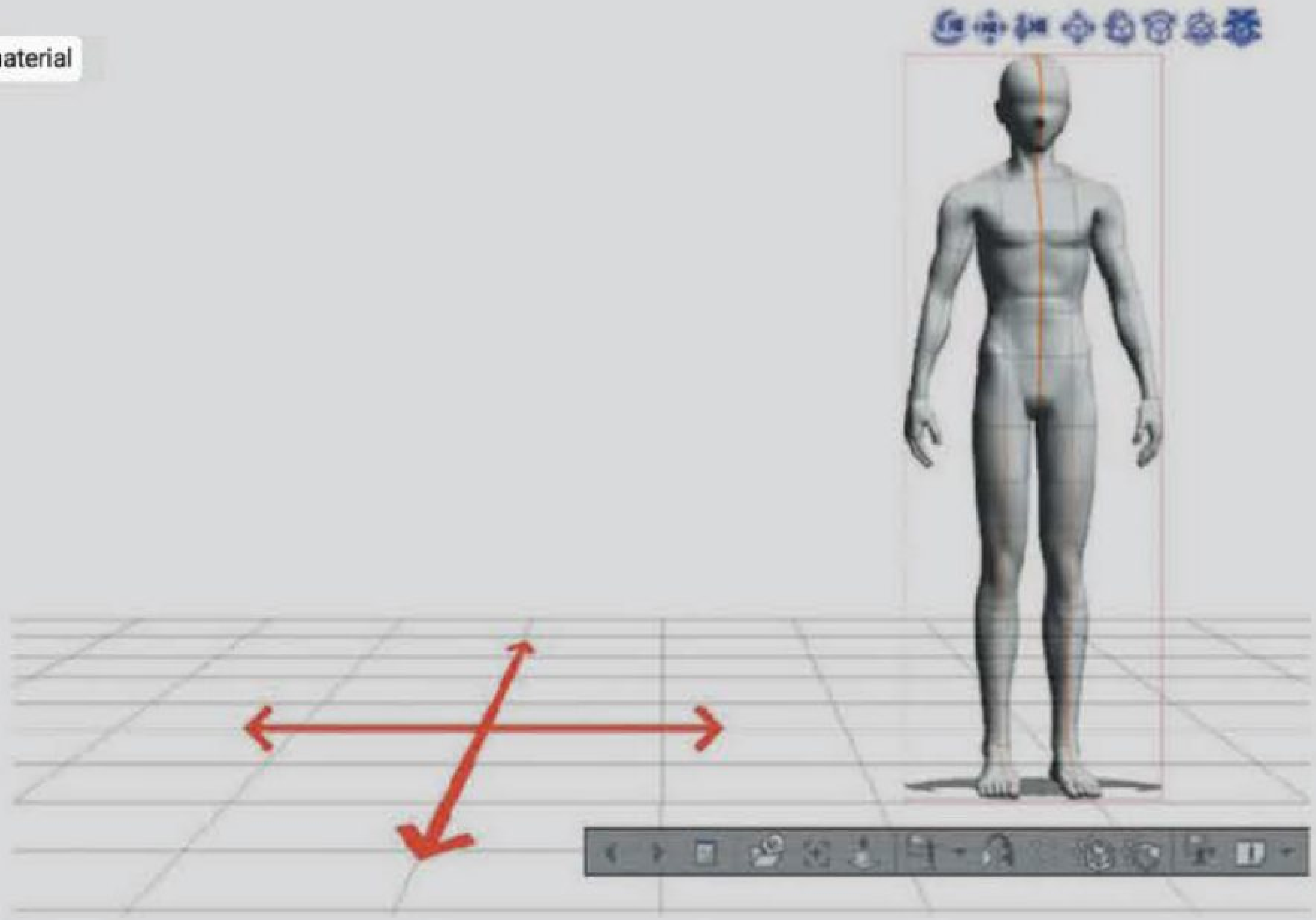
Rotate horizontally with respect to 3D space.



8 ⑮ 移動

Let it stick to the ground in 3D space or 3D material

move while



pose

■ Use pose materials

1 [Layer] 3D drawing figure with Bullet

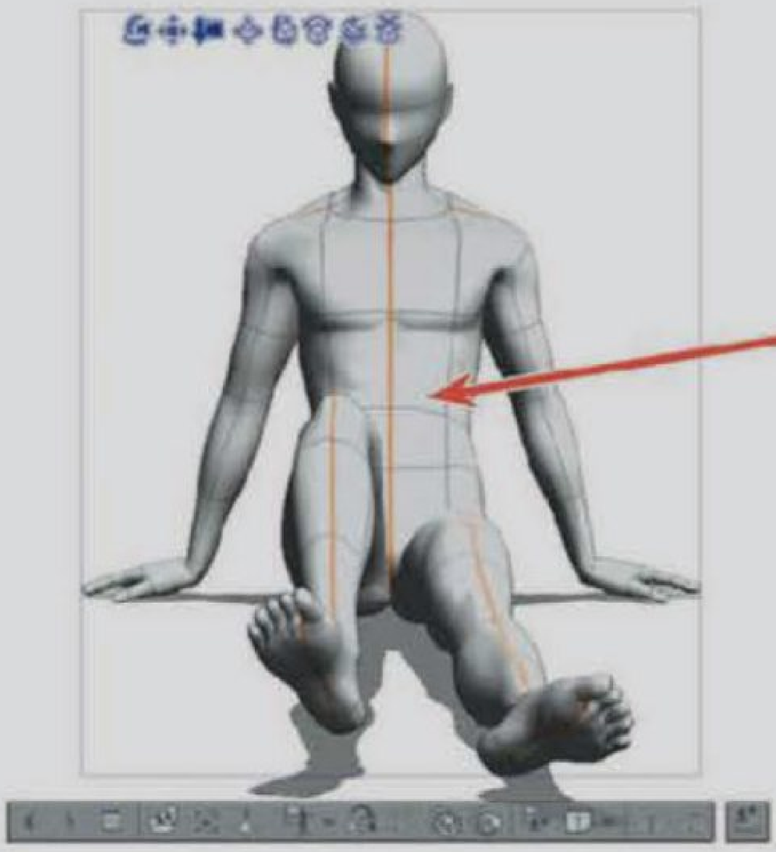
layer.



2 Drag the Bose material from the [Material] palette

> [3D] [Pose] onto the 3D drawing figure

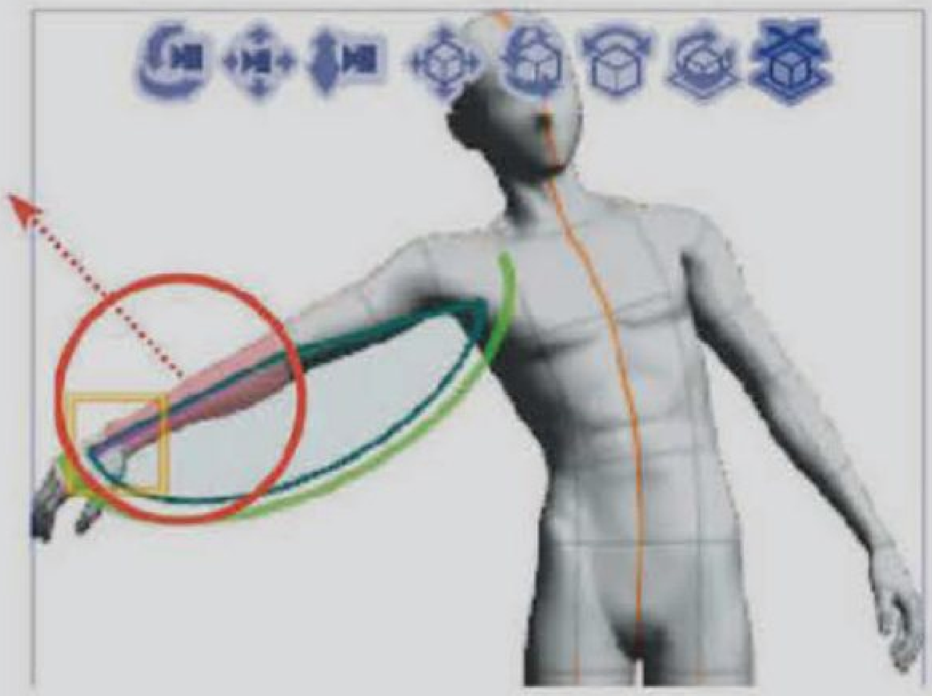
on the canvas to pose it.





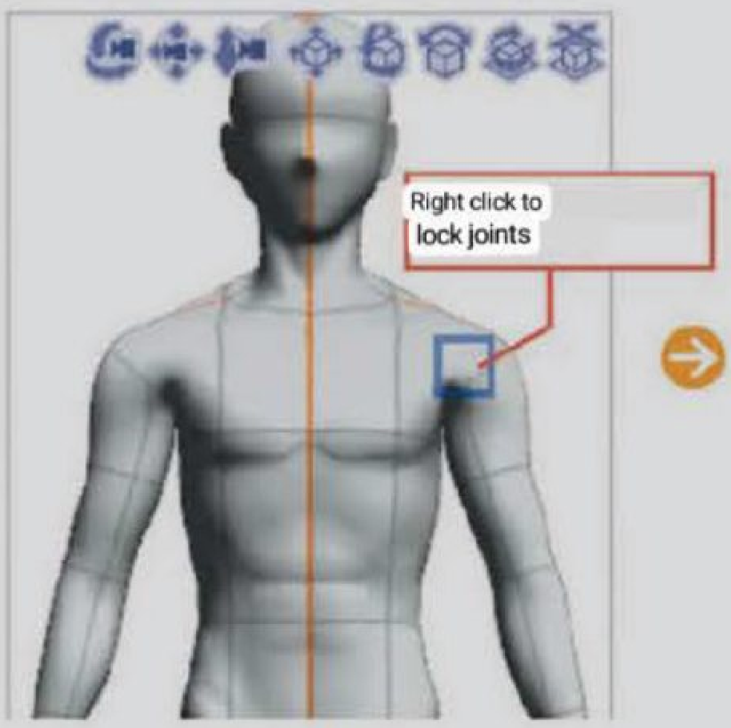
drag the part

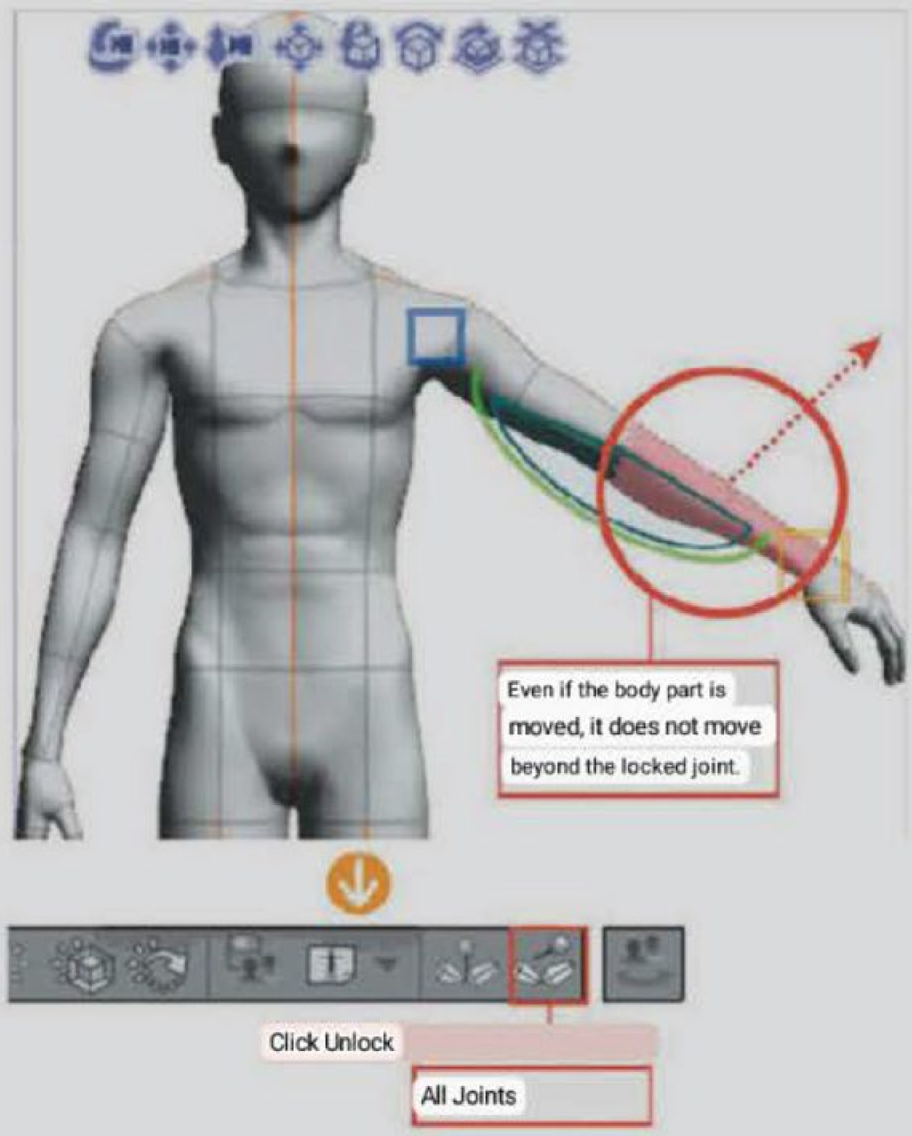
When you drag a part, other parts are linked as if pulled from it.



Immobilization of joints

If you right-click on the part you do not want to move, You can fix the joints of the part. To unlock the joints, right-click again on the same spot or click Unlock All Joints in the Object Launcher.

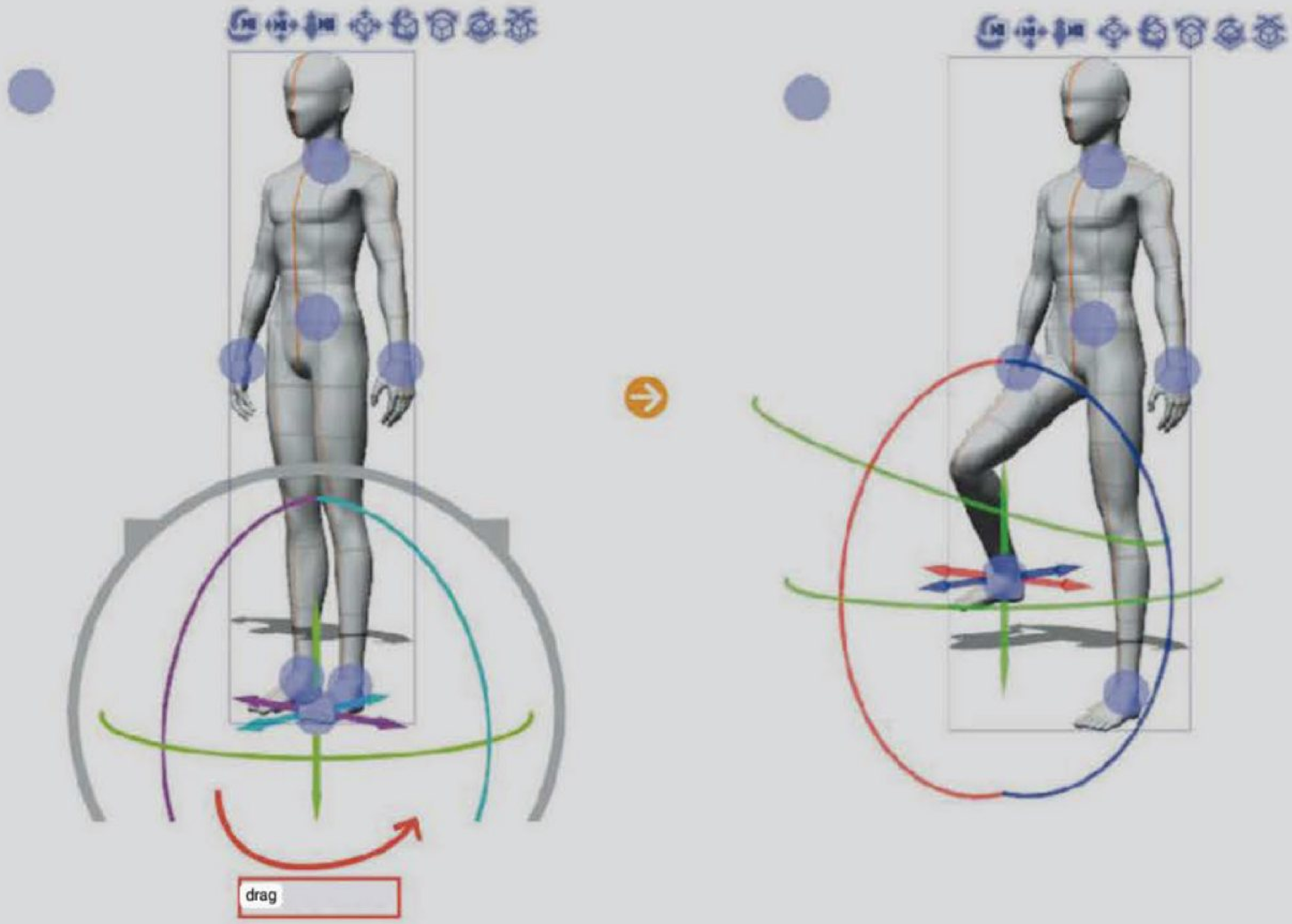




■ Animation controller

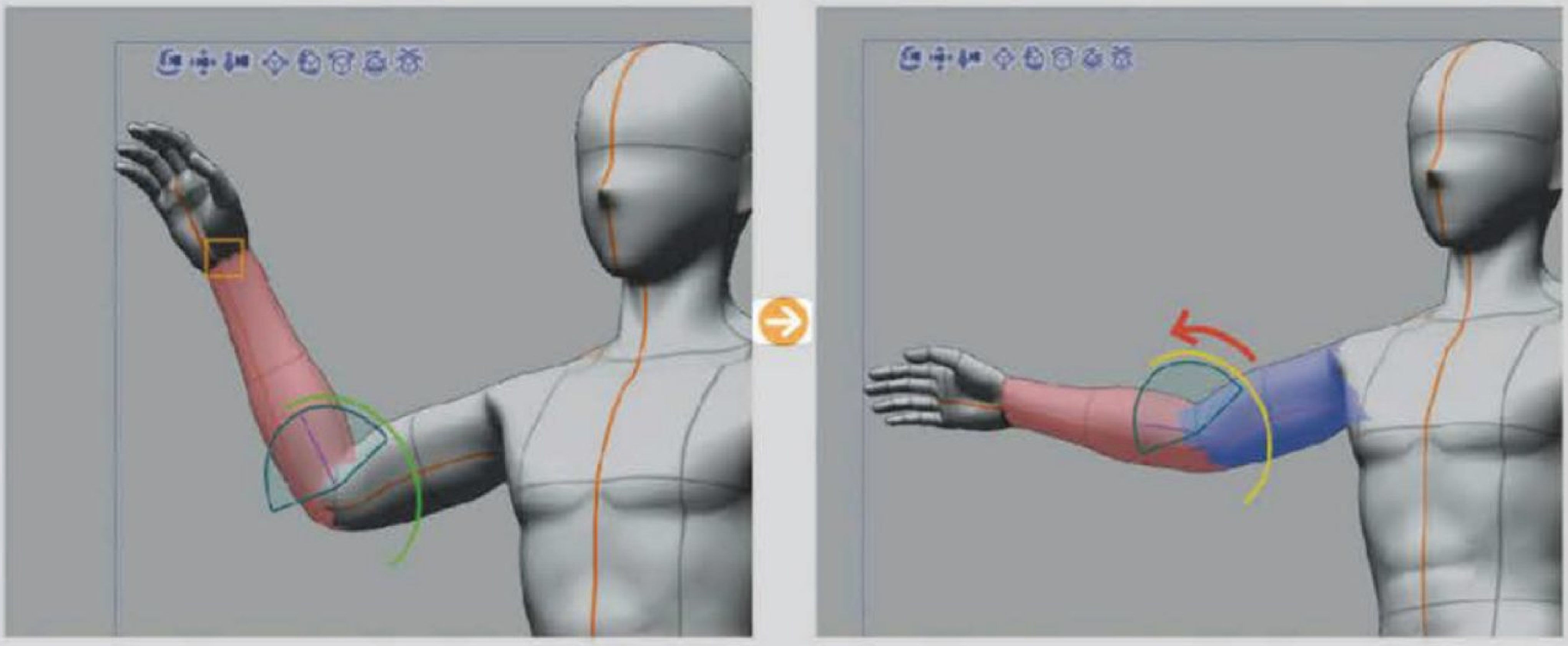
A purple sphere (animation controller) appears when you select a 3D drawing figure by clicking it.

By dragging, you can move the direction of the face, limbs, and hips.



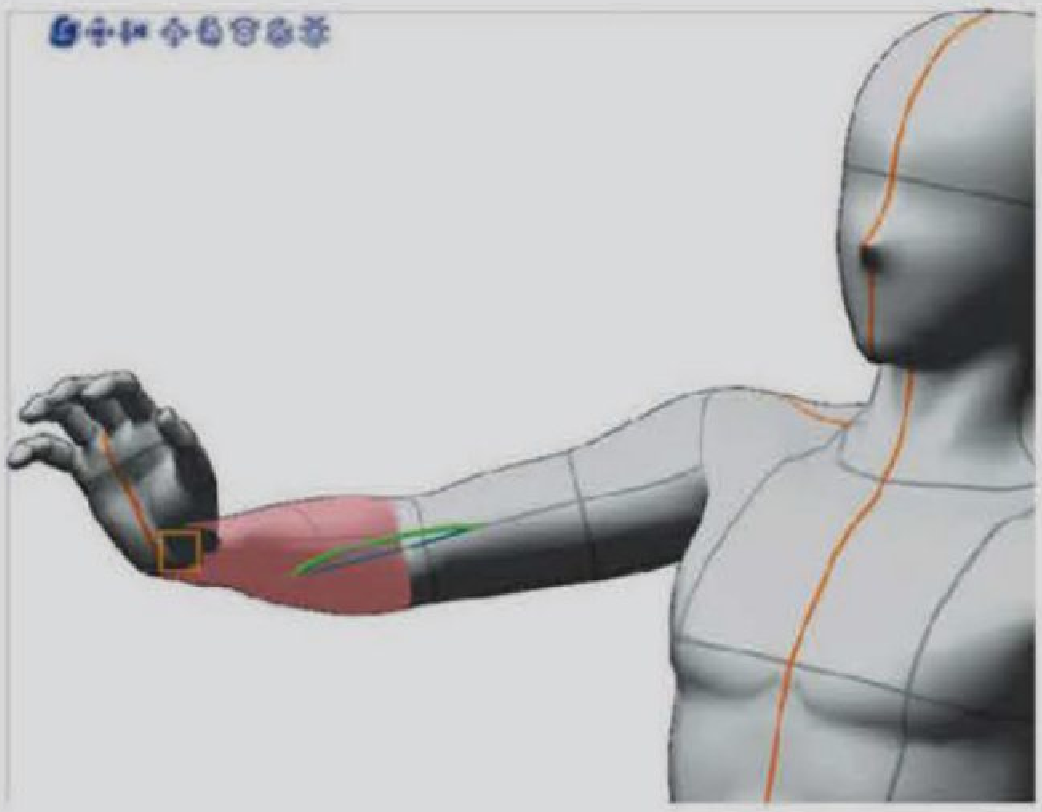
■ body part manipulator

Click on a part to select it and a ring will appear. By dragging the ring, you can move parts within the movable range of the human body.

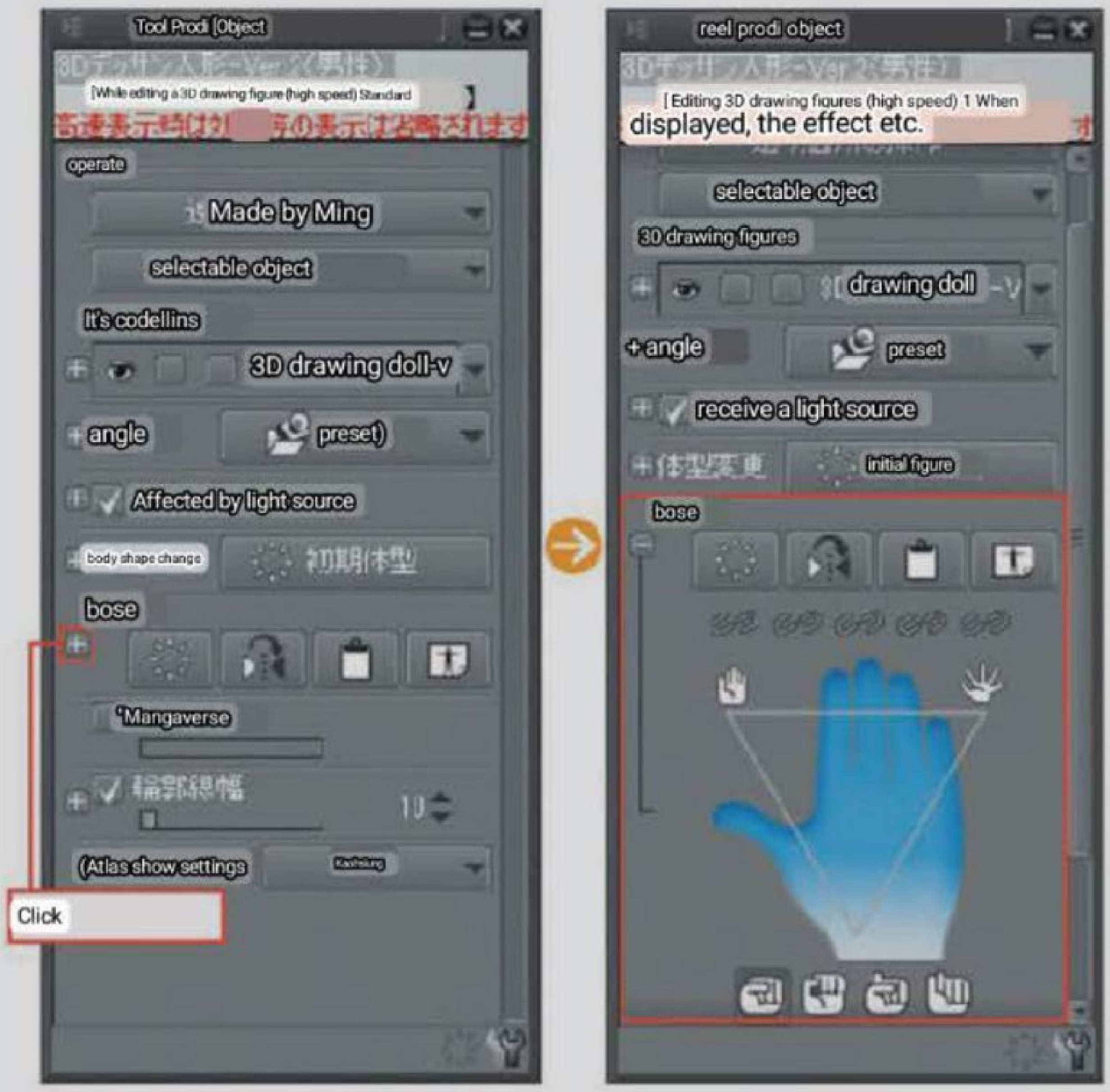


■ hand pose

7 Select the part on the side of the hand you want to change.



12 On the [Tool Property] palette, click to the left of [Pose] to display [Hand Setup].



3 If you have fingers you don't want to move, turn on Lock.

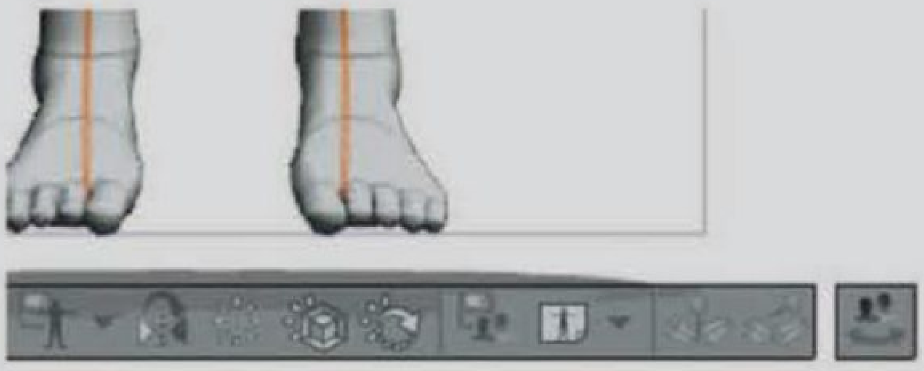


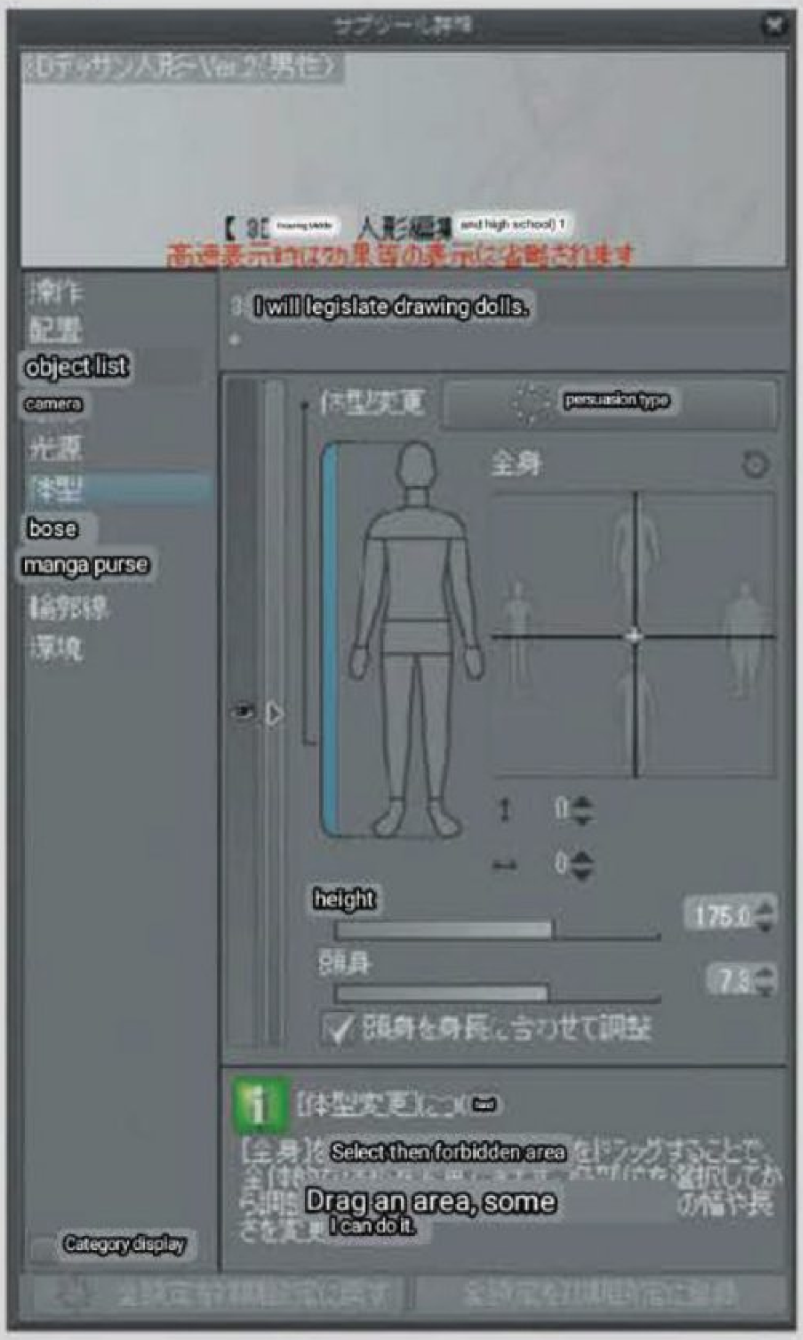
4 Drag the + in the triangular area up or down to open or close your hands. Drag left or right to open or close the gap between your fingers.



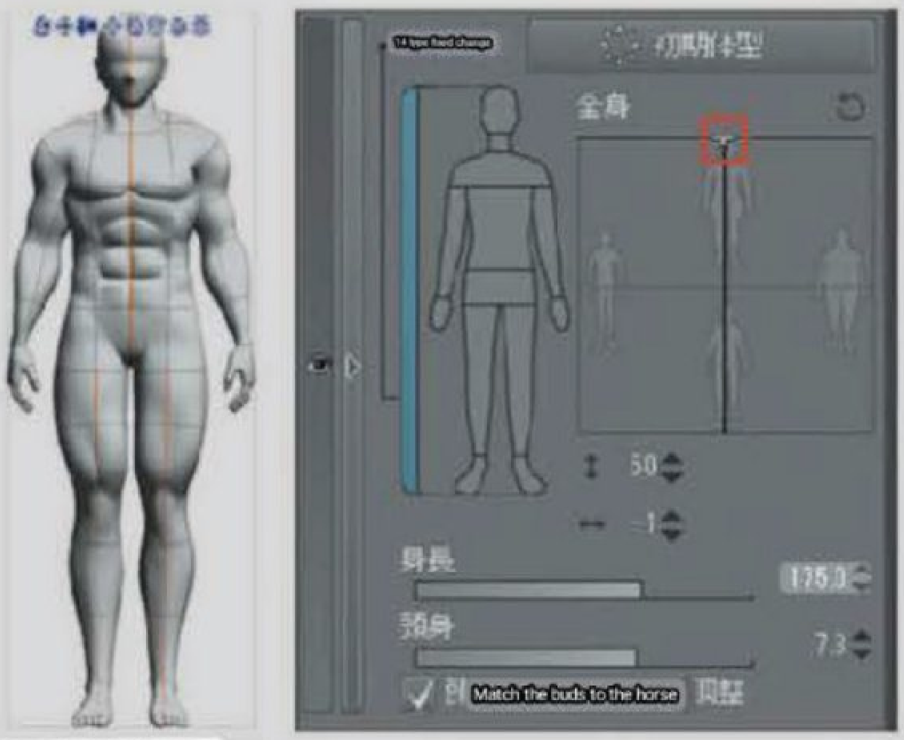
■ Adjust body shape

1 Click [Change body shape] in the object launcher to
ると display the [Sub Tool Detail] palette and adjust
the body shape.

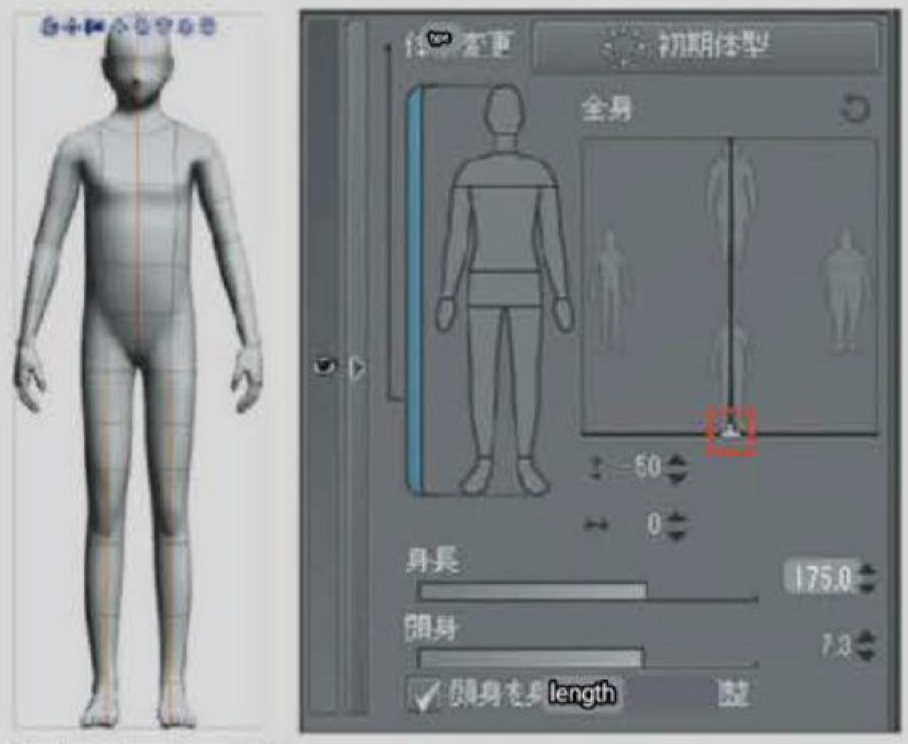




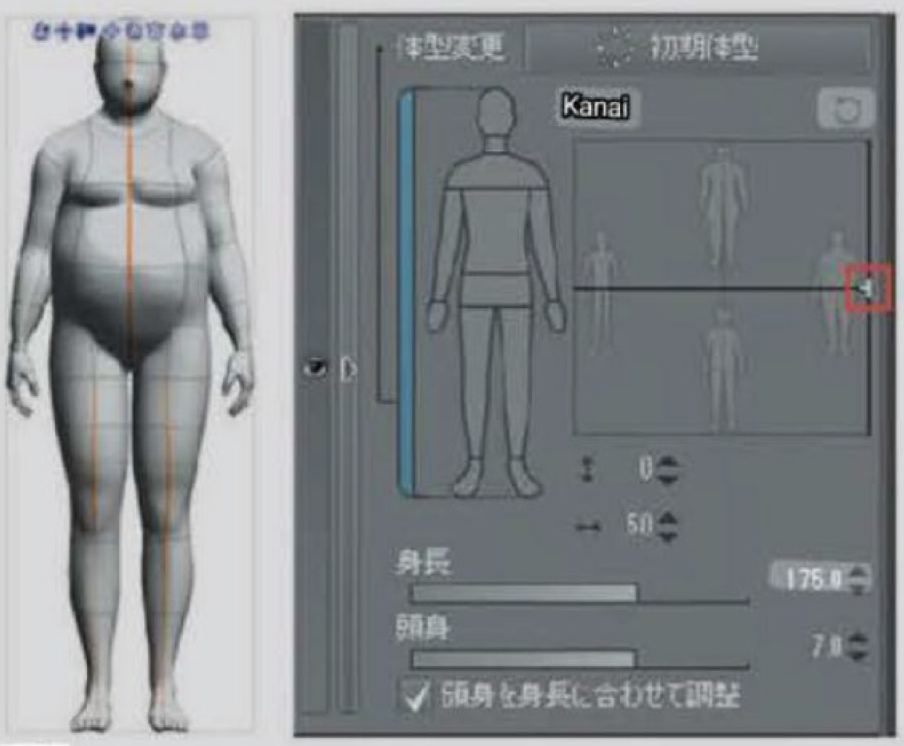
2 Move the slider to change the body shape.



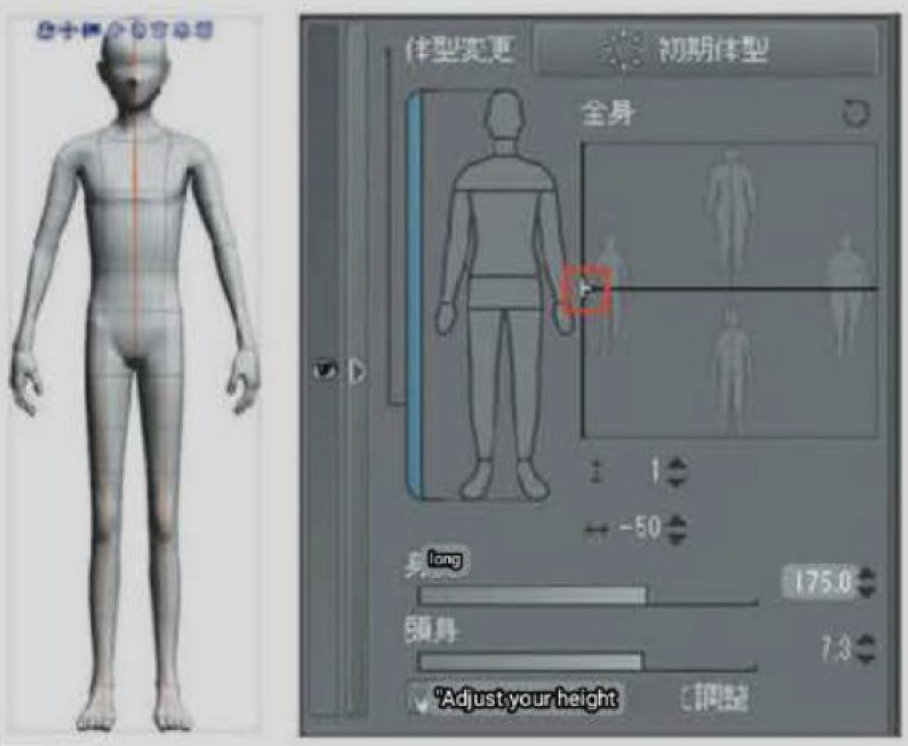
muscular/glamour



Body shape without sharpness



Get fat



lose weight

3 You can adjust your height and head to body with the sliders.



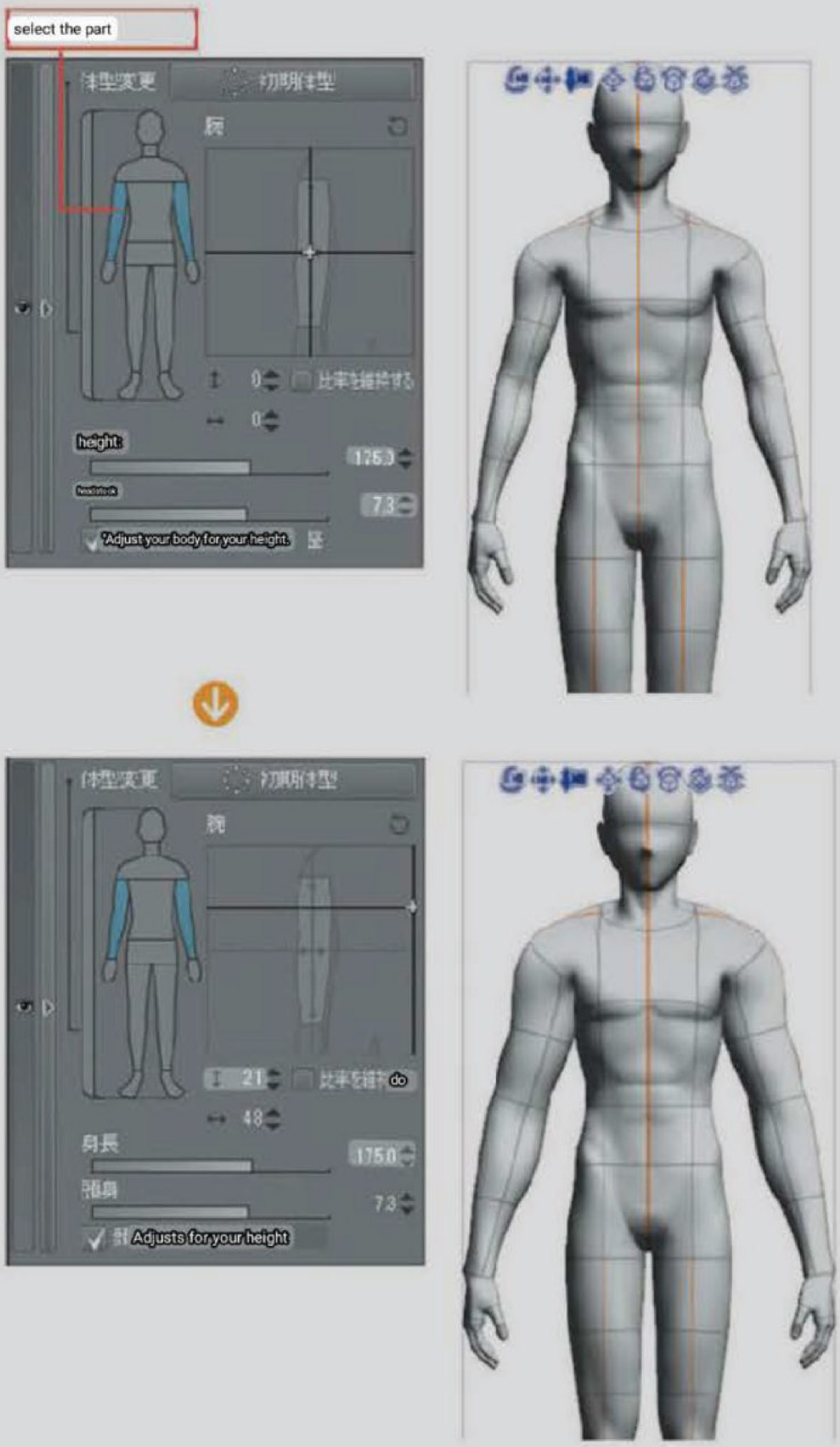
Height 175.0cm/7.3



Height 120.0cm/4.5 head to body

4 If you select the part of the figure of the doll,

You can change the thickness of the



Chapter 3 Basics of Digital Drawing

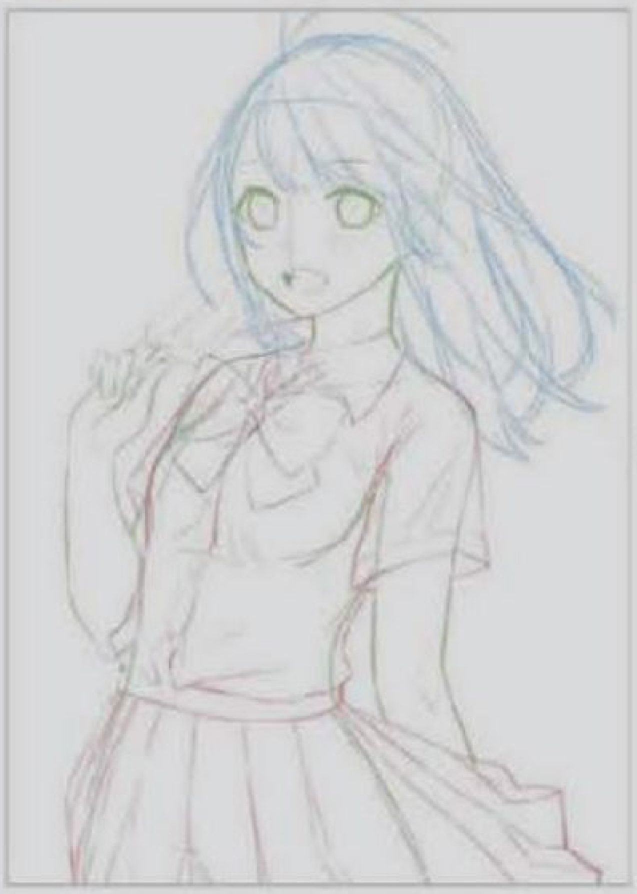


PRO EX

3-1 Flow of illustration production

The drawing method of digital illustrations differs depending on the artist, but there are some processes that are commonly seen. Here, the flow of the standard work process is explained.

1 Rough sketch



I solidify the image of the illustration with a draft. Sometimes I draw a color rough to predict the finished drawing with colors.

2 line drawing



I will draw the line drawing carefully. Illustrations will become more lively if you add a little strength.

3 undercoat



Make a base for painting. A common method is to paint each part solidly and color-code it.

4 paint shadows and reflections



Apply shadows and reflections on top of the undercoat. Be careful not to set the light source so that shadows and other objects are positioned incorrectly.

5 finish





After painting, review the work and check for areas where the paint is not enough. If necessary, color correction and image processing are applied to finish the illustration.

PRO EX

3-2 make a draft

In preparing the line drawing, it's best to focus on getting the shape right without worrying about the accuracy of the green. When making a clean copy of the line drawing, it is recommended to set the display of the draft to be inconspicuous.

●Draft brush

Drafts are usually not displayed in the finished product. Therefore, using any brush will not affect the finish. plug. Use a comfortable brush. [Dark pencil] and

[Light pencil] are recommended because they are easy to use. In addition, the [Real Pencil] allows you to draw like an analog pencil, allowing you to draw like a draft.

Example of drafting with [Thin pencil]

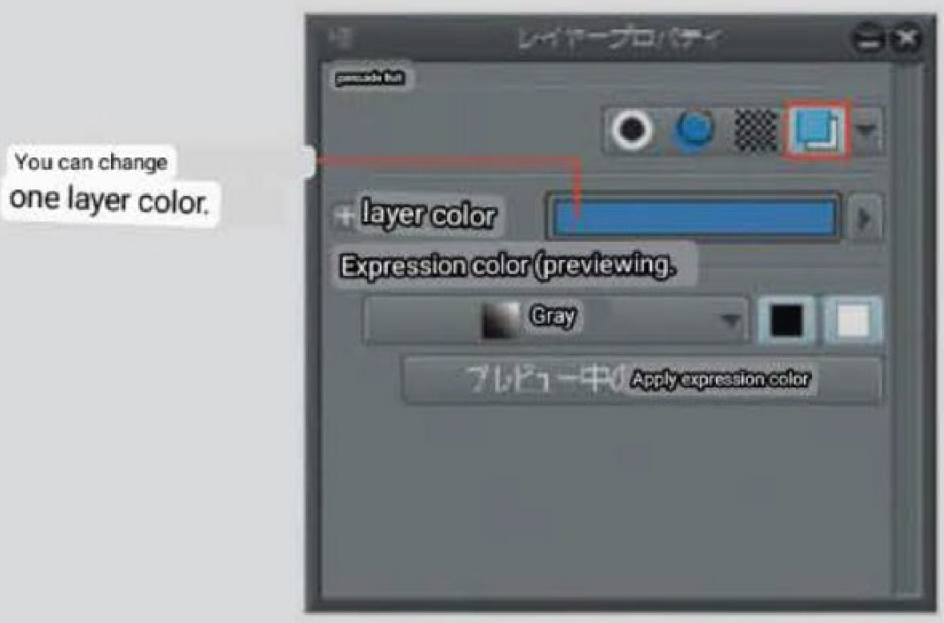


Change the color and opacity of the draft

layer color

When [Layer color] is turned on in the [Layer property] palette, the color of the drawing part on the layer changes. The default setting is light blue.

If you set the draft line to light blue, it will be easier to distinguish the lines when you make a fair copy of the line drawing.





TIPS Change the color for each part

Sometimes it's hard to tell which part the line is for because the lines in the draft are intricate. By dividing layers for each part and setting the layer color for each part, you can easily see which part is which.

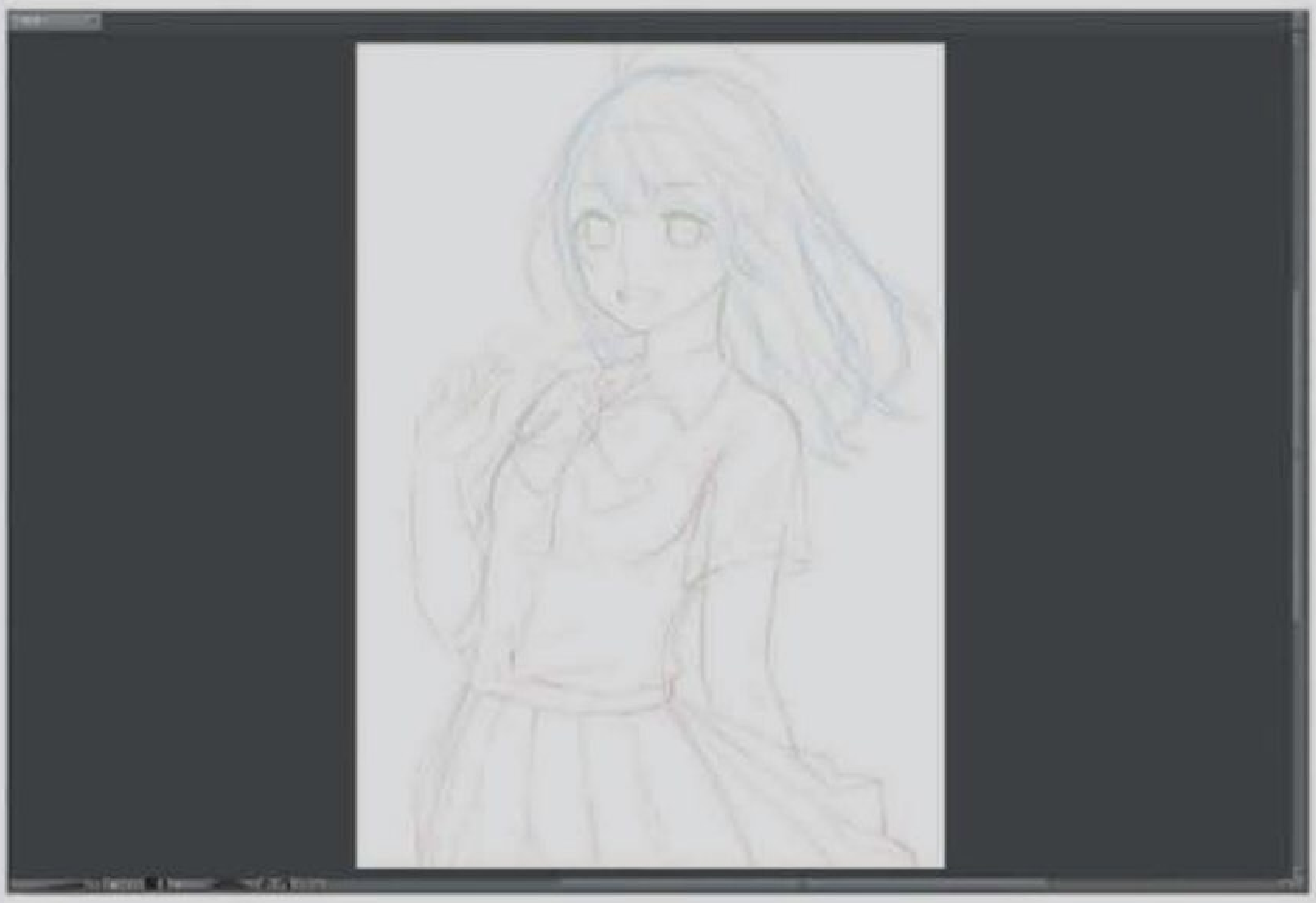
You will be able to see it at a glance.





Change opacity

By lowering the opacity of the layer and thinning the draft, it will be easier to work with the line art.





If you are drafting with multiple layers, you can put them in the layer folder and lower the opacity all at once.

●Draft by overlapping layers

The draft doesn't show up in the finished product, so it doesn't need to be clean, but it should be well-formed to make it easier to clean up the line art later. If the draft doesn't go well, create a layer on top of the failed draft and use It is also effective to reset.



It's also a good idea to start with a rough outline, then add layers to create a more detailed draft.

draft layer

In [Set as draft layer] on the [Layer] palette It is possible to make it a draft layer.

If you set it as a draft layer, you can ignore the lines of the draft and fill it in, or you can prevent the draft layer from being exported when you export the file.



TIPS Color rough

Some illustrators create a roughly colored rough draft (color rough) before starting a rough draft in order to get an idea of the finished product.



PRO EX

3-3 transform and fix

Here, we will mainly look at the correction method using transformation. If you are concerned about the balance of the illustration, you can adjust the size and position of some parts with [Enlarge/Reduce/Rotate].

● Enlarge Reduce Rotate

You can modify the size and position by transforming.

It is possible to modify parts of the illustration that are out of balance, such as by changing the shape.

1 With the [Selection] tool [Lasso Select]

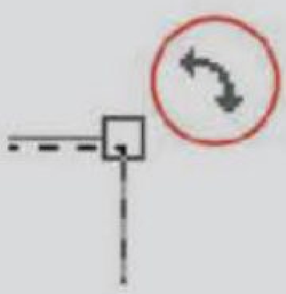
Circle the part you want to fix.





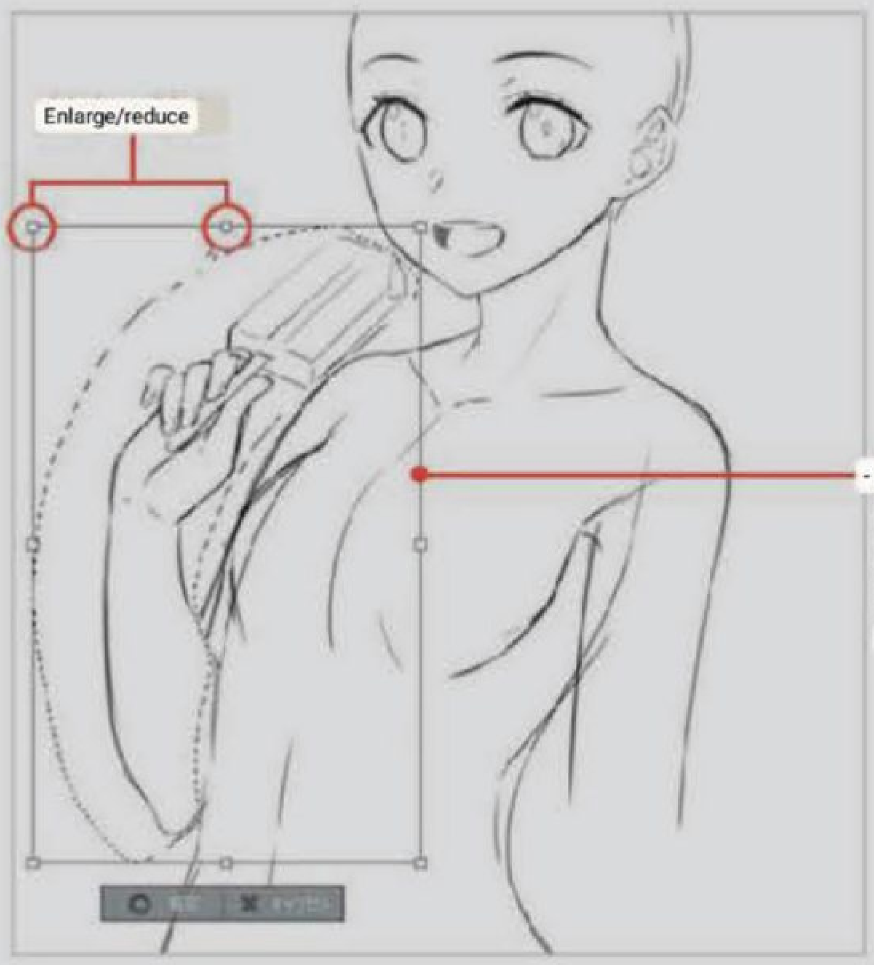
2 Select [Edit] menu → [Transform] [Scale up/down] [Small rotation] ([Ctrl + F key]).

Rotate the image by dragging when the picture marks are displayed around the handle.



You can move the image by dragging when the figure mark appears inside the handle.





- handle

You can zoom in and out by dragging the control point on the handle.

3 Adjust the position and size.



TIPS 拡大に注意

Enlarging the drawn image may degrade it. However, at the draft stage, even if the lines deteriorate, the finish will not be affected.

, you can zoom in and modify the

shape. In addition, lines drawn on vector layers (see page 108) do not deteriorate even when enlarged, so you can edit them with [Enlarge/Reduce/Rotate]

without worrying about deterioration.

PRO EX

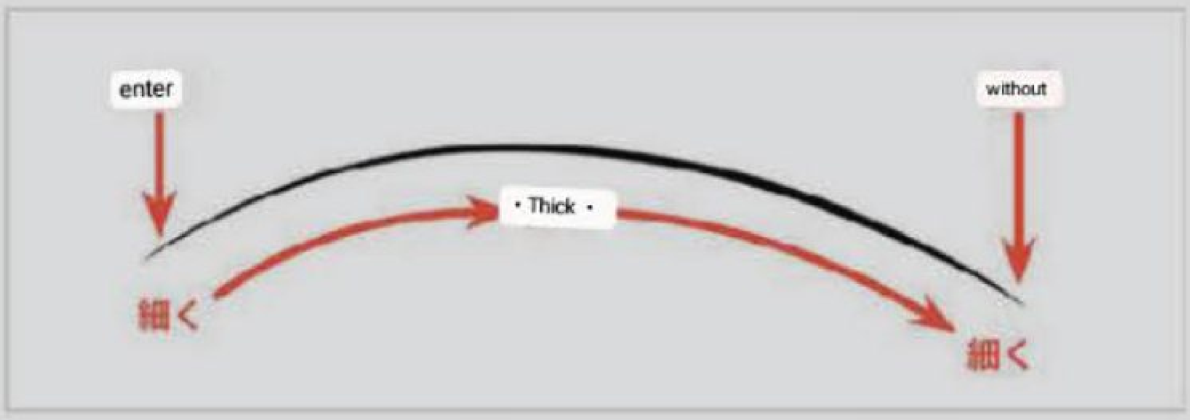
3-4 Line drawing tips

When drawing with a pen tablet, you can adjust the strength of the line by pen pressure. The great advantage of digital illustrations is that they are easy to redo. Let's finish it neatly while correcting the line drawing.

Add strength to the line

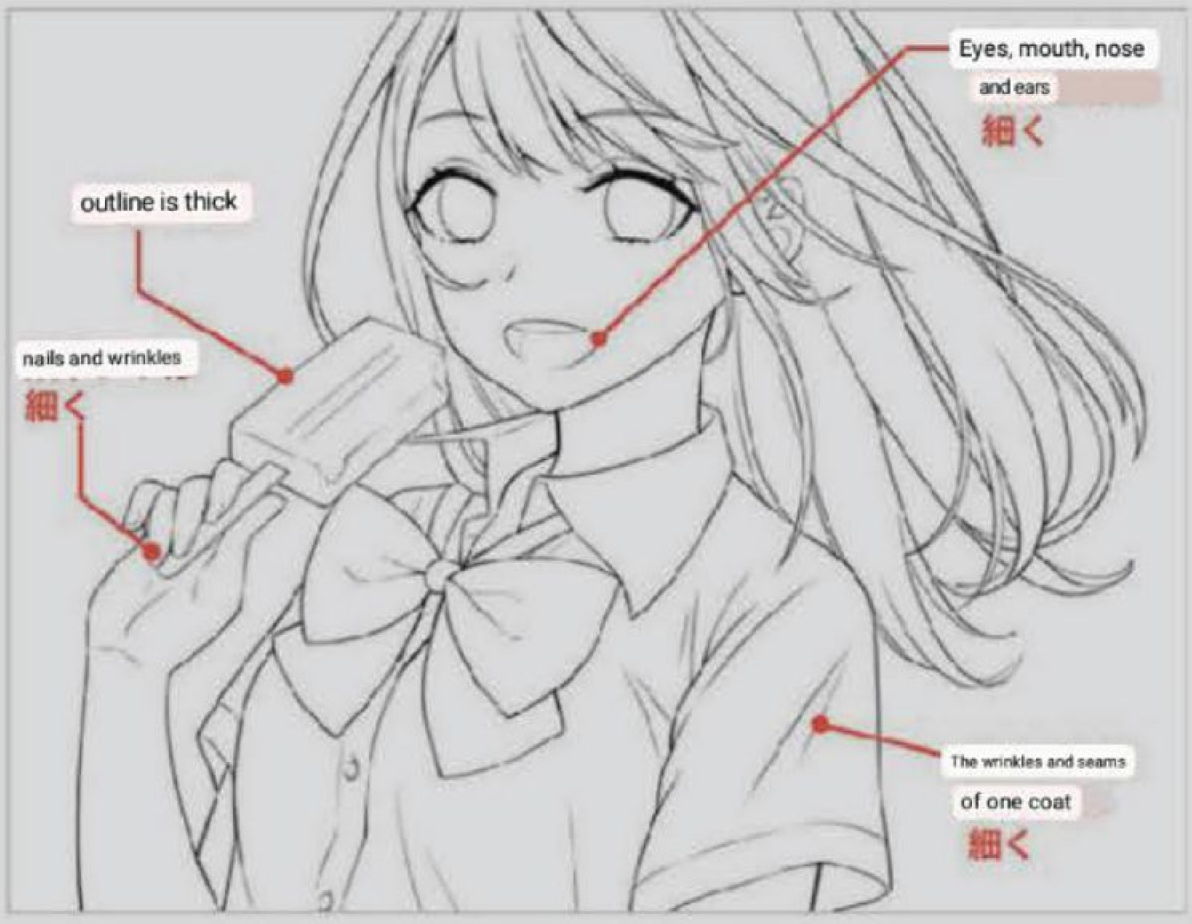
■ Entering and exiting

"Entering and ending" is when the line is drawn at the beginning and then gradually thickened and pulled out. is to draw thin again. Lines drawn with a pen tablet can be strengthened or weakened by pen pressure. If there is a moderate amount of in and out, the line will be beautiful.



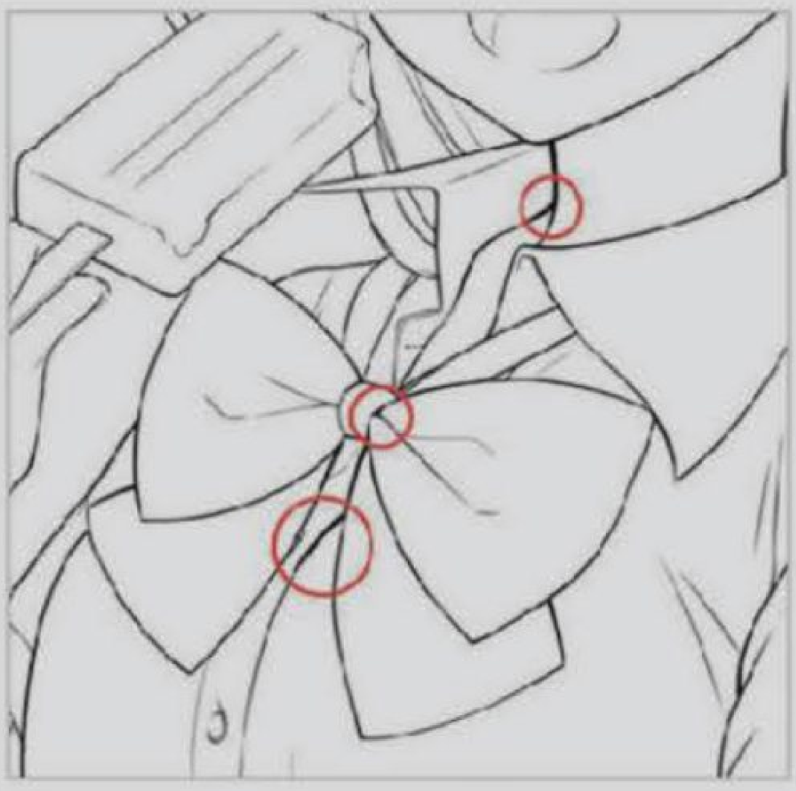
make a difference in thickness

The theory is to draw the main lines thick and the details thin. By varying the thickness of the lines, you can add a three-dimensional impression. Outlines and things in the foreground are drawn thicker, and wrinkles and facial details are drawn thinner.



Ink pool

Areas where lines overlap are often areas of shadow. By drawing such parts with small shadows, the line art will be sharp.



Rotate/flip canvas

In areas where it is difficult to move the wrist or arm, it is difficult to draw a line. It would be a good idea to rotate or flip the canvas display to an angle that makes it easier to draw lines.



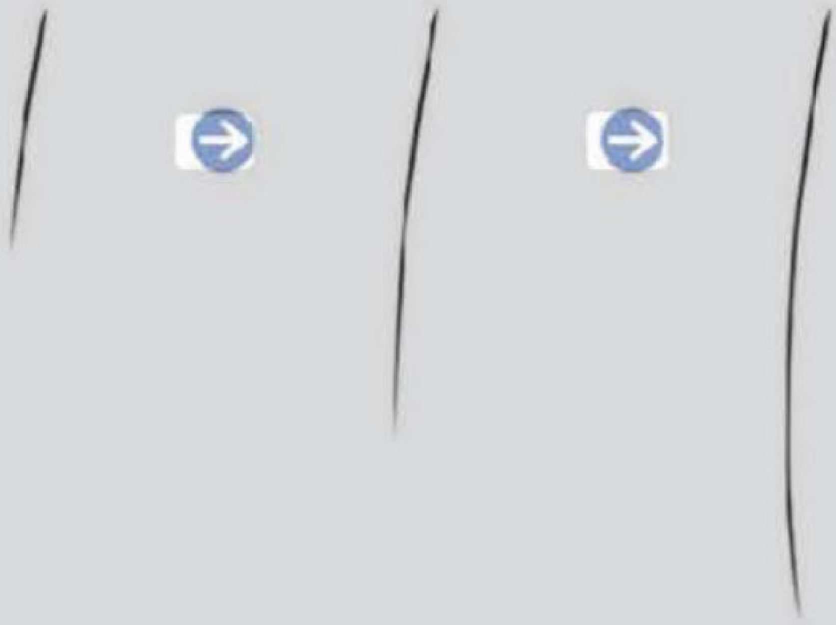
You can connect short lines

It is difficult to draw a long line with one stroke

There are cases.

In this case, connect the short

no problem.



TIPS Draw fine and long lines

If you want to draw a long, thin journey with hair, you may find it difficult to connect short lines.

If you move the pen quickly, the line tends to be smooth.

[Erase] [[cel] + key) is a good idea to draw on the assumption that you can start over. It is also useful to draw with a larger value for [Stabilization] than usual.

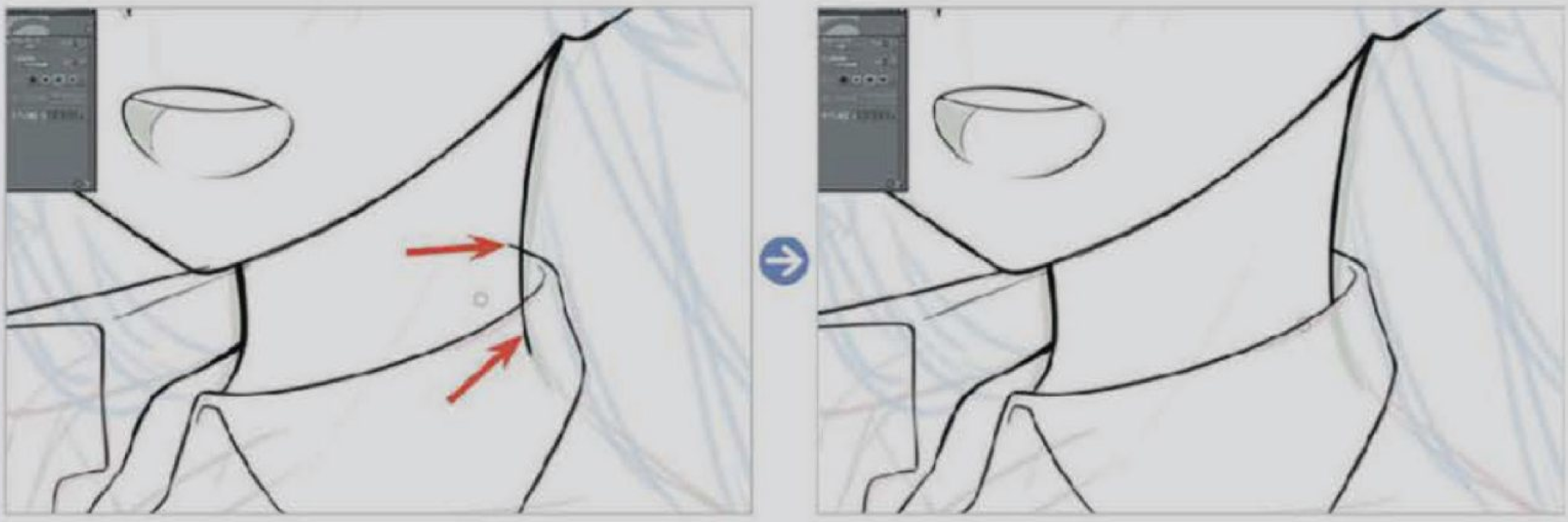
is effective.





You can draw while correcting

By drawing the line vigorously without worrying about the overflow, the line becomes lively. Excess areas can be corrected with the [Eraser] tool or a transparent color.



Here I am using the [Eraser] tool > [Roughly]. [roughly] means
This [Eraser] makes it easy to control the part you want to erase.

太さ・強さで消



PRO EX

3-5 Hide unwanted lines with a layer mask

Line corrections are usually erased with the "Eraser" tool, but there is also a way to hide them with a layer mask. Even if the mask is removed, it can be restored at any time.

● Non-destructive correction with layer mask

Here, let's take a look at the flow of correcting with a layer mask.

1 Layer the lines of the "blouse" layer. fix it with a scooter.

In the state shown in the figure, there is a surplus in the area where the ribbon overlaps.

There is a fine line.



TIPS Dividing line drawings into parts

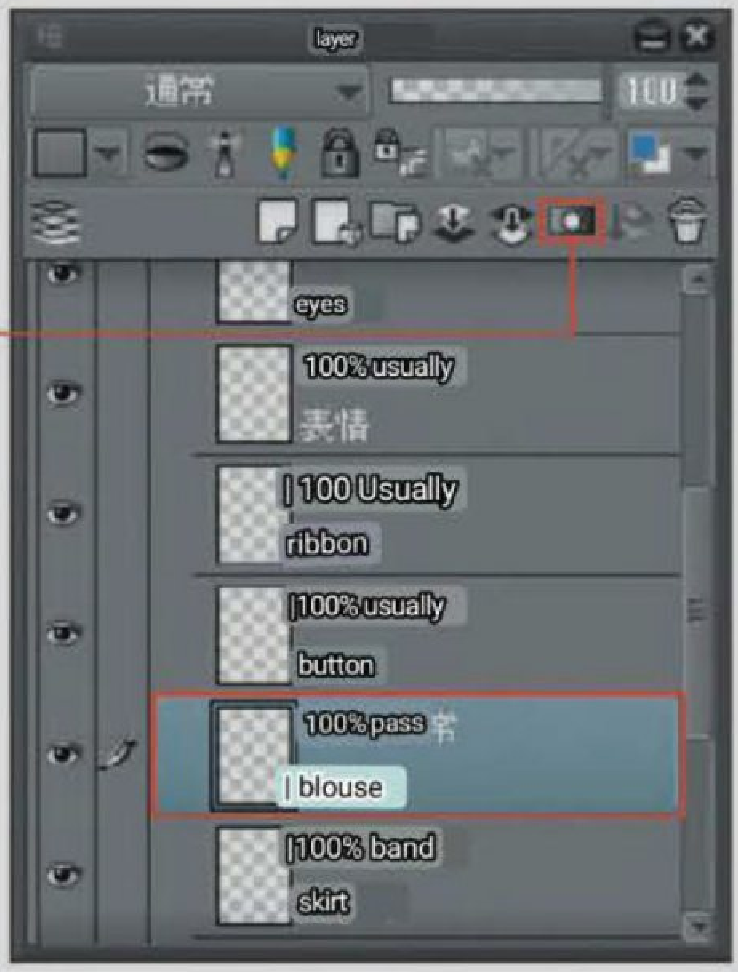
In the example, the line drawing is divided into parts and divided into layers. This will allow you to redo the painting.

There is an advantage that you can modify each part when you want to.





② With the “blouse” layer selected on the [Layer] palette, click [Create layer mask].

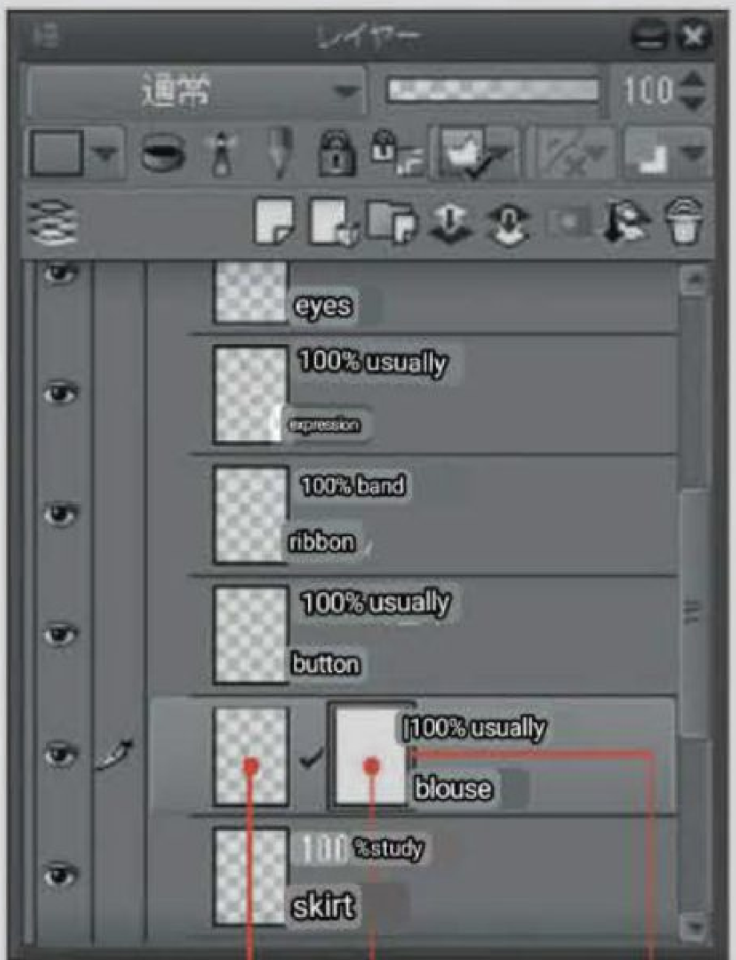


Create layer mask

3 A layer mask icon is created on the “blouse” layer. Click the layer mask icon to select it and edit the layer mask.



You cannot draw on a layer while editing a layer mask. If you want to draw on the layer as normal, click the layer icon to select it.



layer icon

Layer mask icon

A border is displayed around the icon when it is selected (when editing a layer mask).

Point

Immediately after creating a layer mask, automatically create a layer mask is selected.

4 When editing a layer mask, erasing with the [Eraser] tool will mask that part (hide and hide it).

Here, use the [Eraser] tool → [Roughly] I am using.





5 If you accidentally mask a part, you can unmask it by tracing it with a brush such as the [Pen] tool.

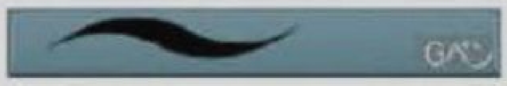


(The line on the shirt has disappeared)



Fixed to draw with the [Pen] tool

Here, the [Pen] tool → I am using [G Pen].





As long as the drawing color is not a transparent color, the result will not change no matter how you set it.

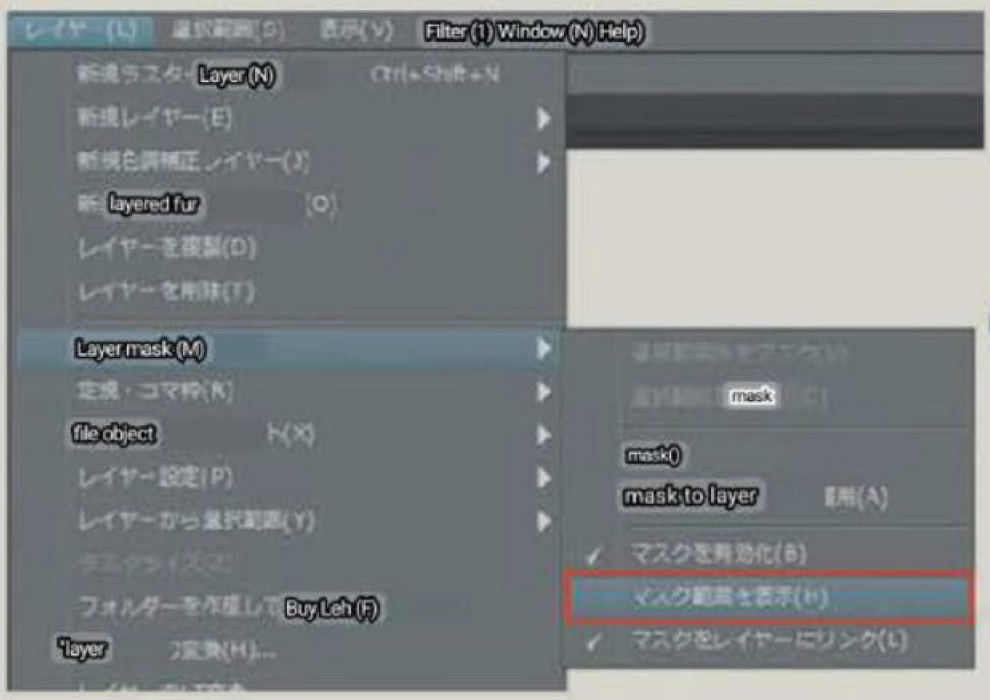
6 Mask other parts and modify the lines in the same way as the process.





Show TIPS Mask Range

Select [Layer] menu > [Layer mask] > [Show masked area] to display the masked area.





PRO EX

3-6 Select and modify part of the line drawing

Digital illustrations can be easily edited by moving parts of the image. Therefore, draw

It is also possible to adjust the position of the

line drawing. Here, I will explain the process of moving and adjusting part of the line art using the selection area and the [Move layer] tool.

fix hair lines

1 In order to create a smooth curve for the hair, I draw the it will get worse. lines vigorously.

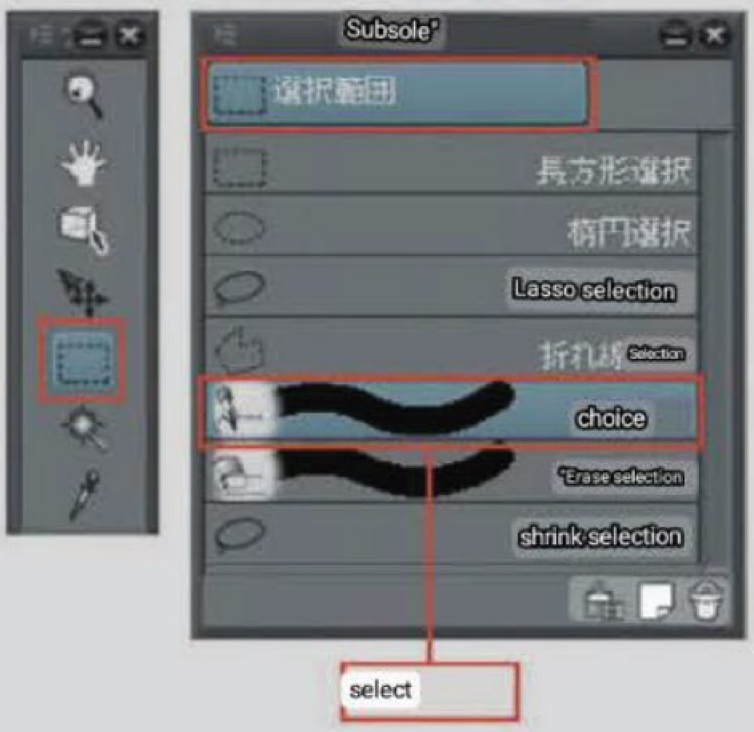


TIPS

In the example, the hair is separated from the other parts in layers. The hair often overlaps with other parts such as the face, so it is recommended to draw on separate layers.

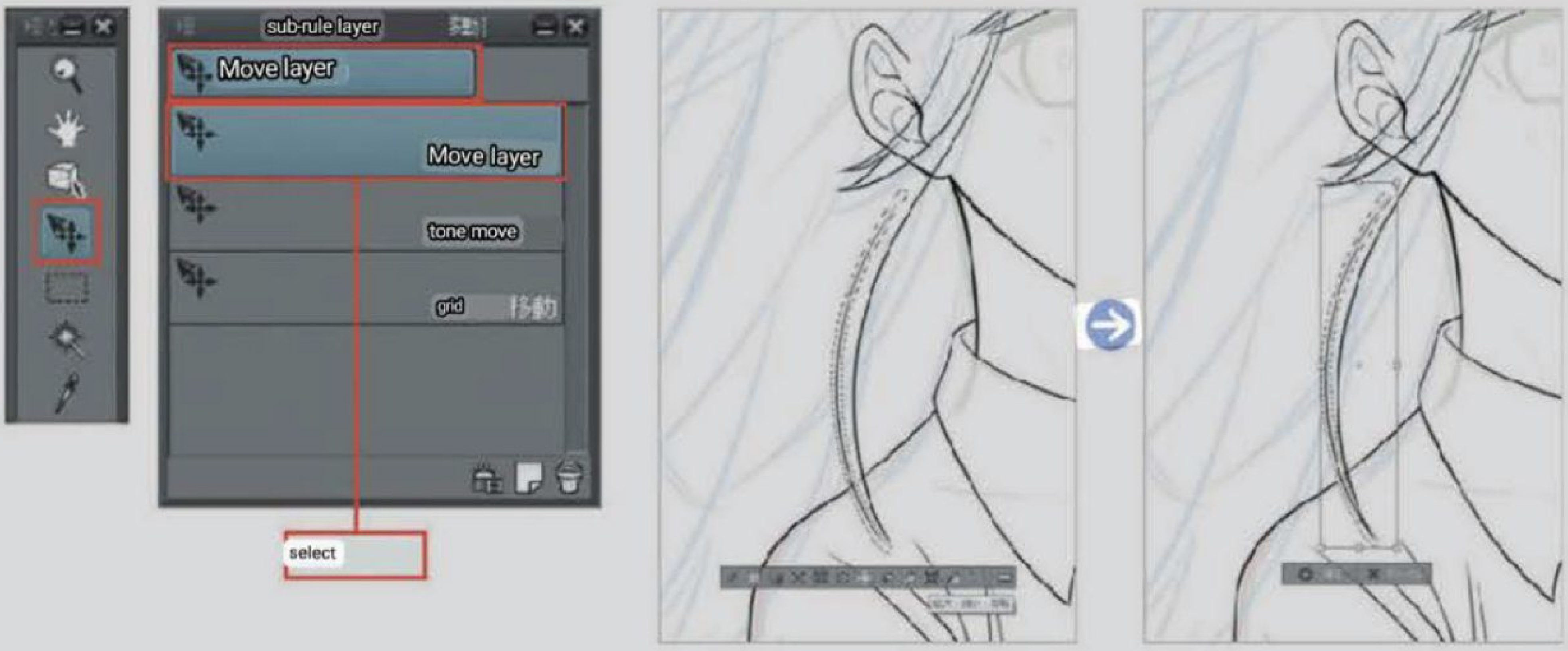
2 Trace the line you want to modify with the [Selection] tool [Selection pen] to select it.

Tool Palette and Sub Tool Palette





3 | With the hair layer selected, select the [Move layer] tool and drag on the canvas to move the move the line.



Select Menu > [Deselect] ([Ctrl] + round key) and you are done.



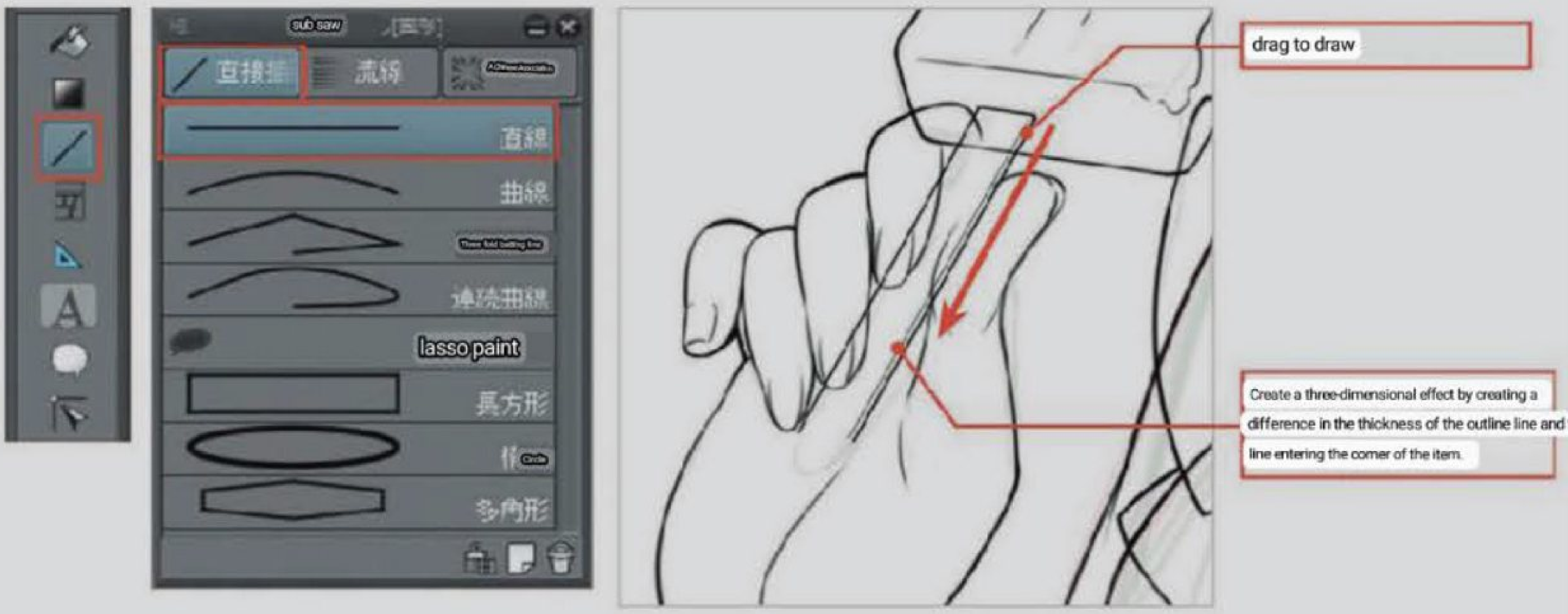
PRO EX

3-7 Draw a straight line with the shape tool

Items that consist of straight lines can be drawn easily by using the [Line] of the [Shape] tool. Also, if you set the [Straight line] tool to [Starting and ending], you can add expression to the line.

● Draw an item with the [Straight line] tool

Use the [Shape] tool [Line] to draw a straight line.



Starting and ending with the [Straight line] tool

The [] tool can be set to [Starting and ending]. If you add in and out, it will look like it was drawn with a pen.

7 Select the [Shape] tool > [Straight line], and click the [None] button in the [Starting and ending] item on the [Tool Property] palette.



2 The [Start/End Effect Source Settings] pop-up window will appear. Check [Brush Size] and click outside the popup window to close it.



3 Click the country under [Starting and ending] on the [Tool Property] palette (display extended parameters).



4 By changing the [Starting] and [Ending] values, you can adjust the degree of starting and ending.



5 You can now draw straight lines with opening and closing.

Entering and exiting off



Entering and exiting: On



Brush size: 10px
Specification method Length
specification 120 pieces
without : 200

3-8 Draw a line drawing on a vector layer

A line drawn on a vector layer can be edited in various ways after drawing, such as transforming, changing the color, and adjusting the thickness.

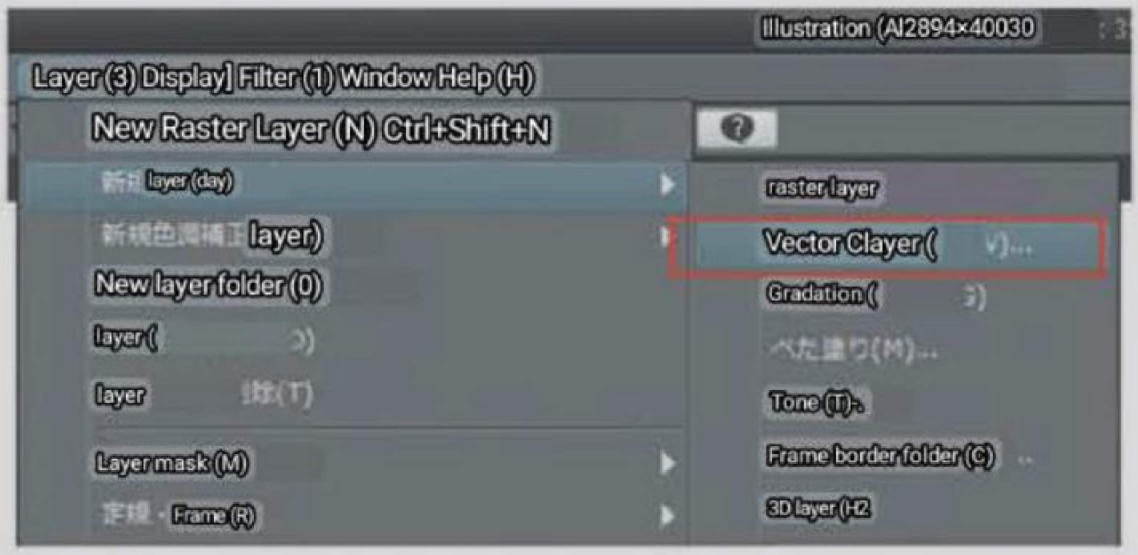
Create a vector layer

Vector layers can be created by clicking [New vector layer] on the [Layer] palette.

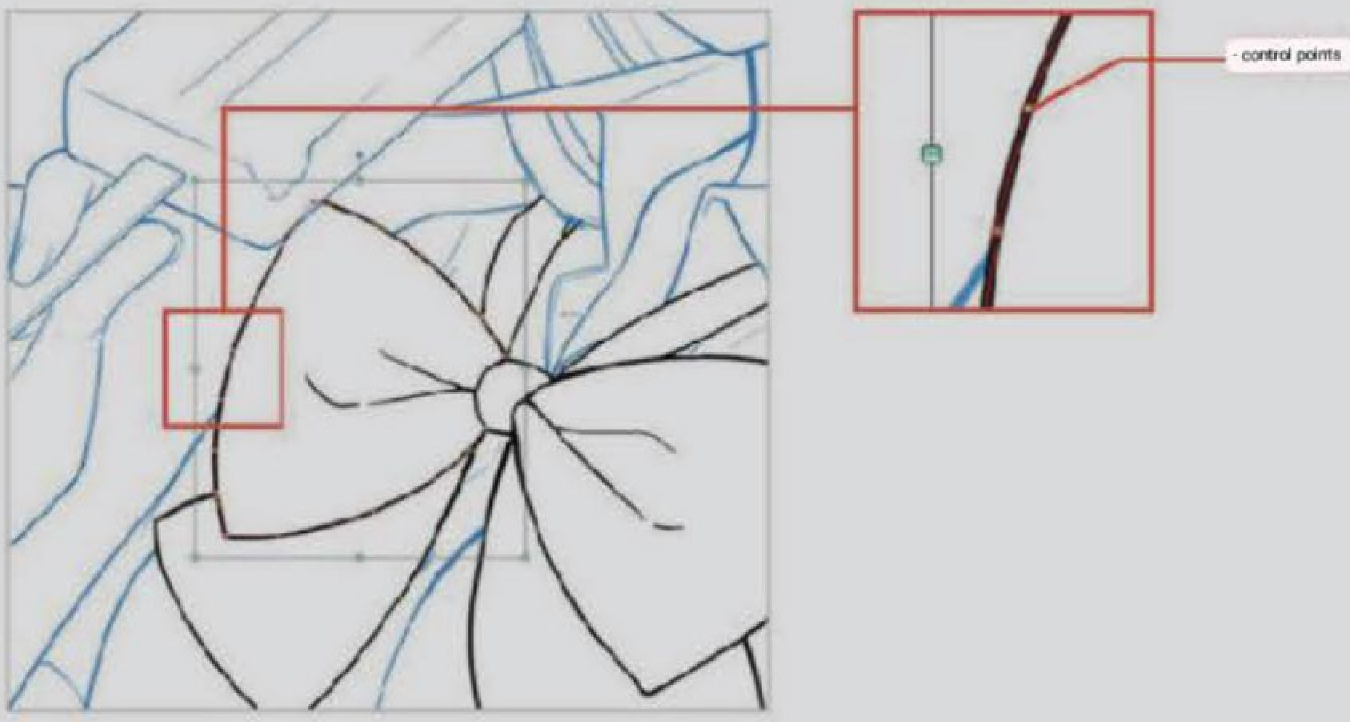
Lines drawn on vector layers (vector lines) have control points. The control point is the [Object] of the [Operation] tool.

It can be edited with the [Text] and [Modify] tools.



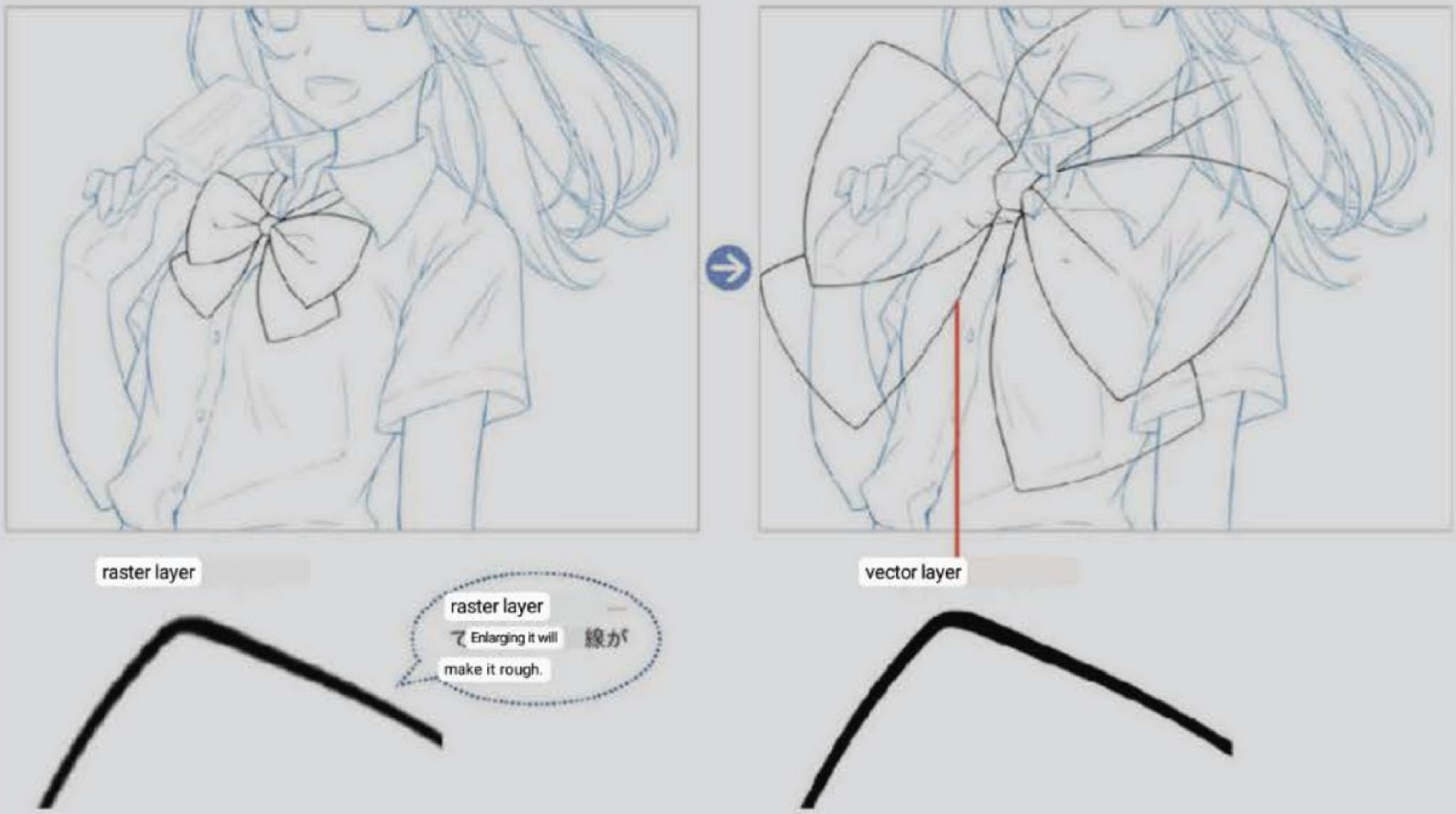


You can also create a vector layer by selecting [Layer] menu [New Layer] [Vector Layer].



Does not deteriorate even when enlarged

Lines drawn on vector layers do not deteriorate even when enlarged. You can also freely edit the thickness and line type.



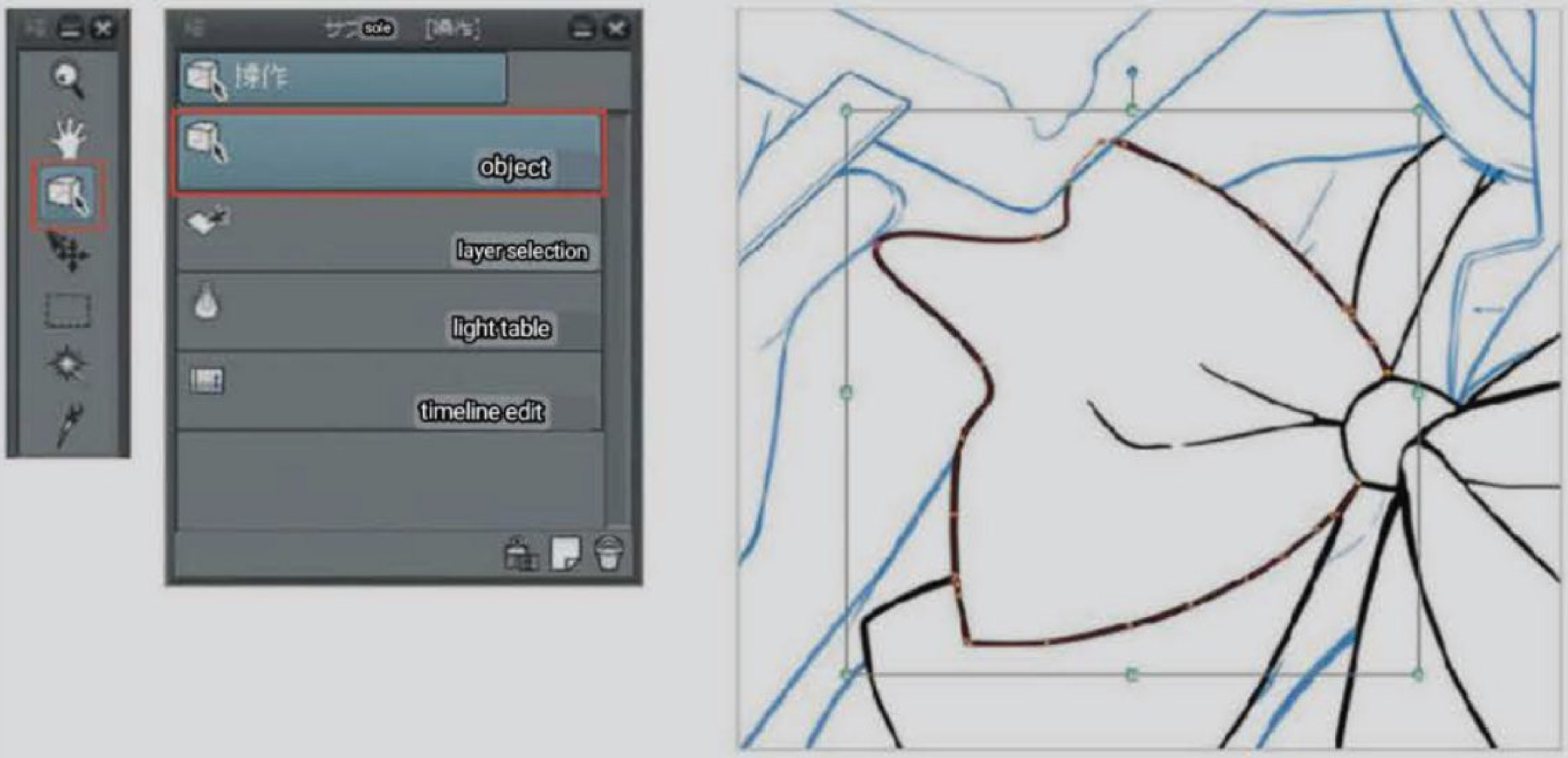
Disadvantages of TIPS vector layers

The [Fill] tool cannot be used on vector layers, and operations such as blurring cannot be performed. Also, the filter function that can be executed from the [Filter] menu cannot be used. The advantage of being able to edit later is great, but editing is also time-consuming.

Editing with the [Object] tool

Select vector line

Click the vector line with the Object tool to select it. You can drag the control point to move it while it is selected.



TIPS Multiple selection by dragging

Follow the steps below to select multiple vector lines with the [Object] tool.

1 Tool properties of the Object tool

On the Security palette, click [Transparency operations].

Rick

2 Uncheck Switch Selection to Another

Layer to turn it off. When turned on,

it will switch to the layer where

the drawn part of the clicked

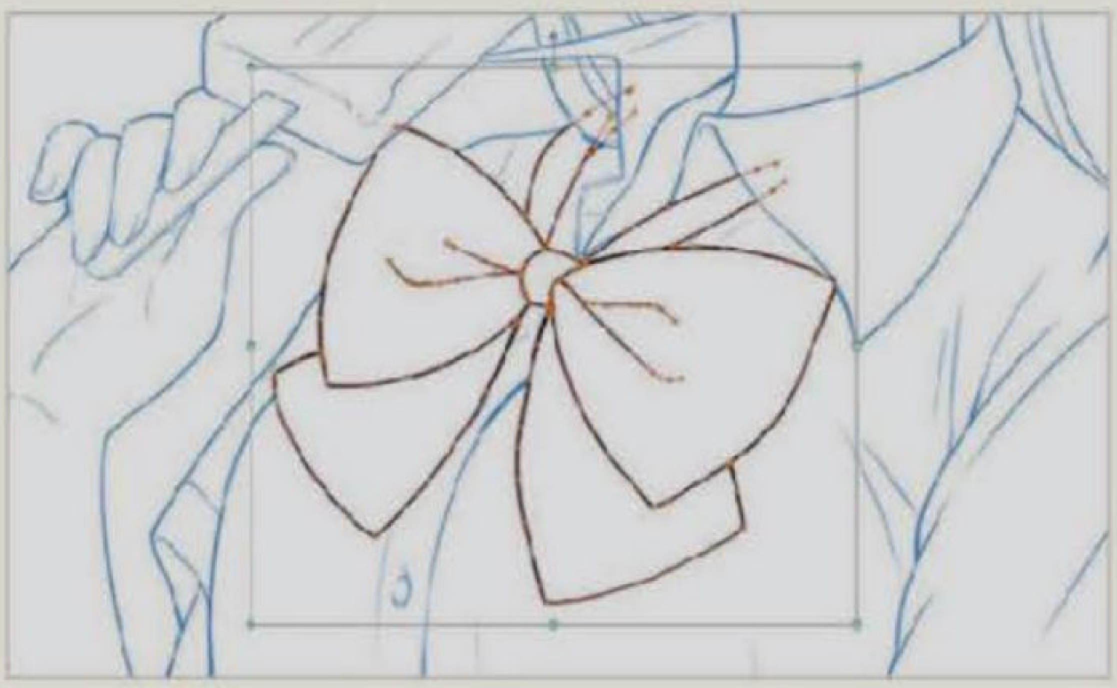
or dragged part is. Select Drag to

select to enable selection by dragging.



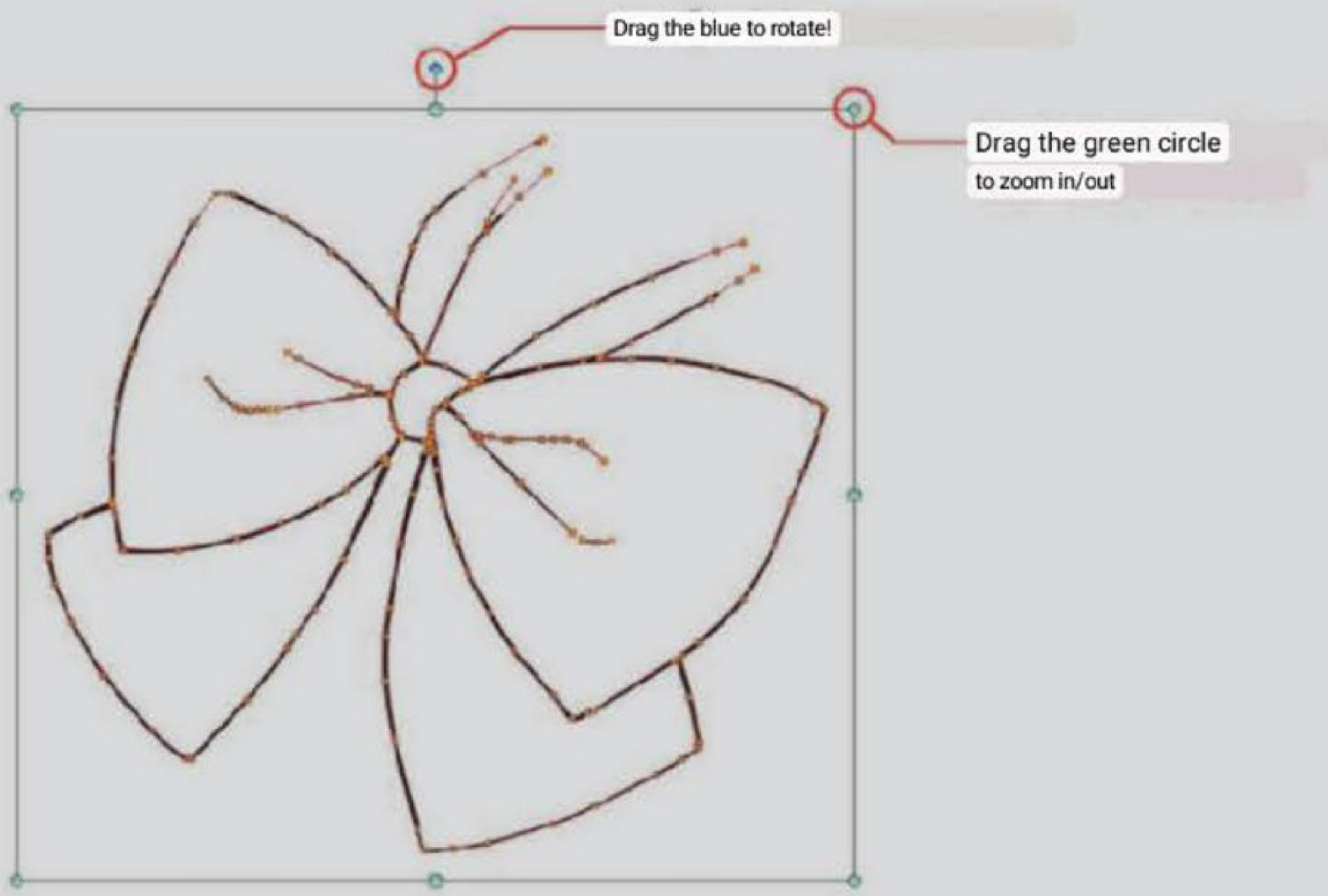
3 After completing the settings, you can

select multiple vectors by dragging.



Enlarge/reduce rotation

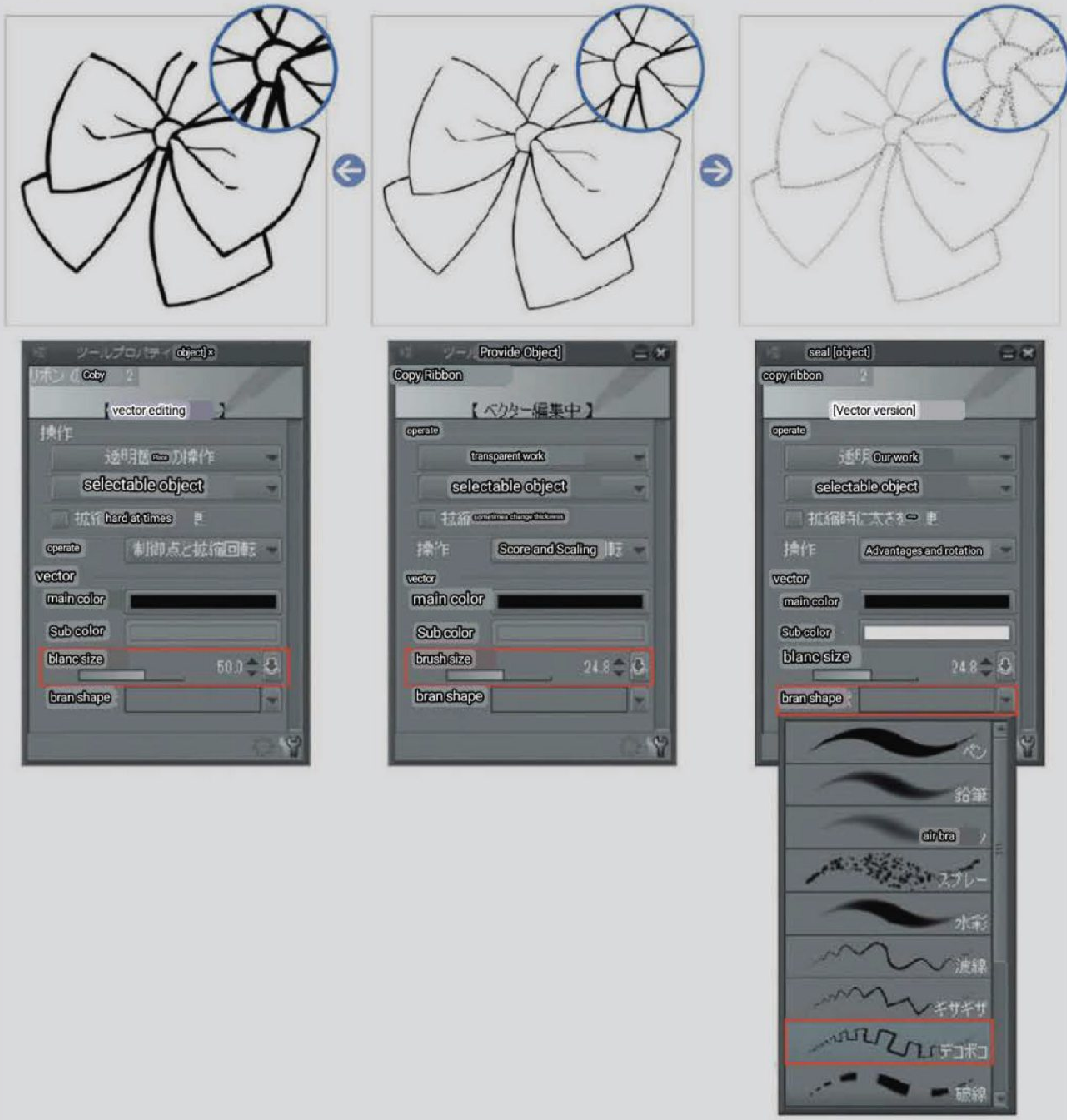
You can zoom in/out and rotate with the handle.



You can change the [Brush size] and [Brush shape] on the [Tool Property] palette.

Changing the [Brush Size] will change the thickness of the line.

By changing the [Brush shape], you can create lines that look like they were drawn with a different brush.



線 Adjust lines with the width correction tool

By tracing the vector line with the [Modify line width] of the [Modify] tool, you can change the thickness of the line or make the line uniform. By adjusting the settings in the [Tool Property] palette, The result will change.







■ Thicken with specified width

You can make the line thicker by selecting [Thicken by specification] and tracing the line.





■ have a certain thickness

If you select [Constant Thickness] and trace a line, the line you trace will be uniform.





PRO EX

3-9 Erase lines on vector layers

To erase a line drawn on a vector layer, use the [Eraser] tool [For vector]. Convenient.

● Select [For Vector]

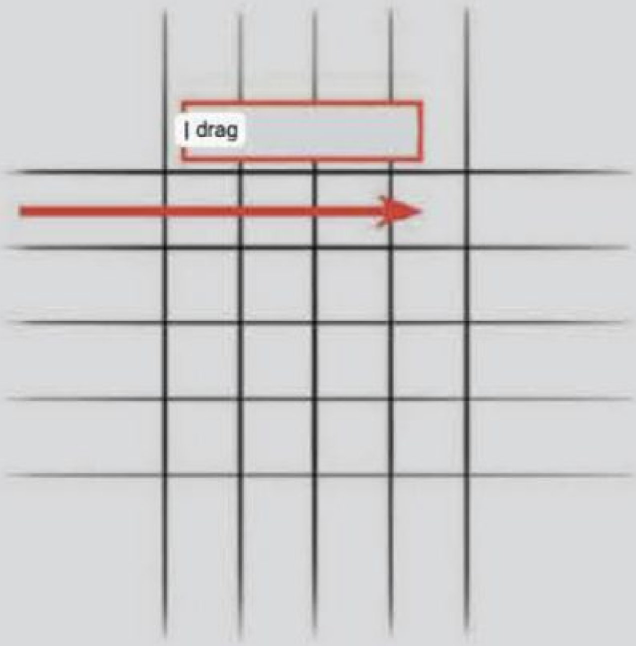
Lines drawn on vector layers cannot be erased using the [Eraser] tool or You can erase with a brush using color, but the control points will not be erased. Use the [Eraser] tool [For vector] to erase the line along with the control points.





| vector 消去

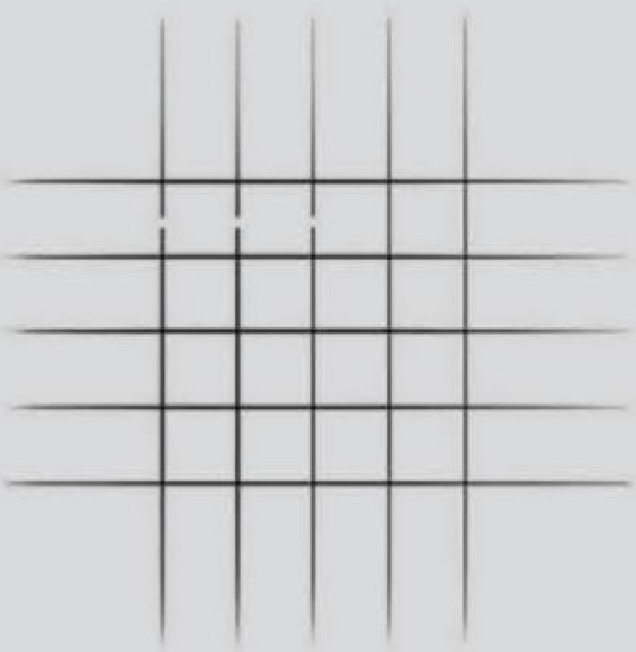
[For Vector] In the [Tool Property] palette in use, there is a setting called [Vector Erase]. Changing the [Erase vector] setting changes how it is erased.



touched part

[For vector] Area touched by eraser minute disappears.

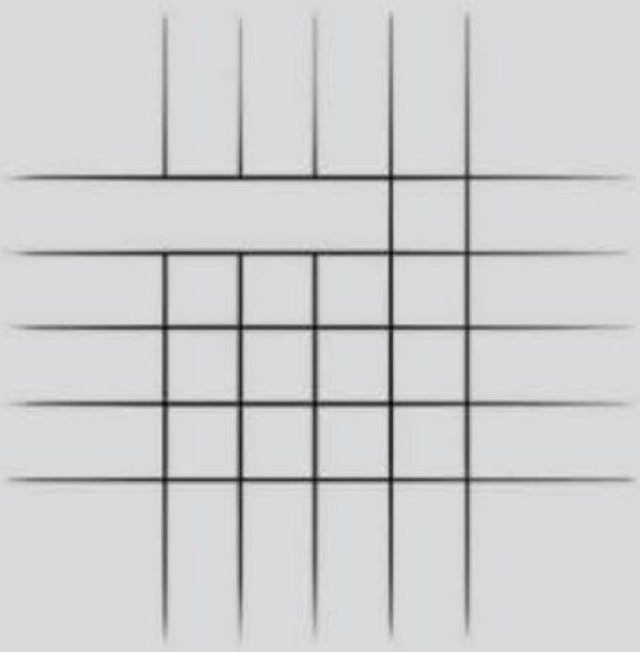




up to intersection

[For Vector] Erases from the area touched by the eraser to the intersection of the lines.

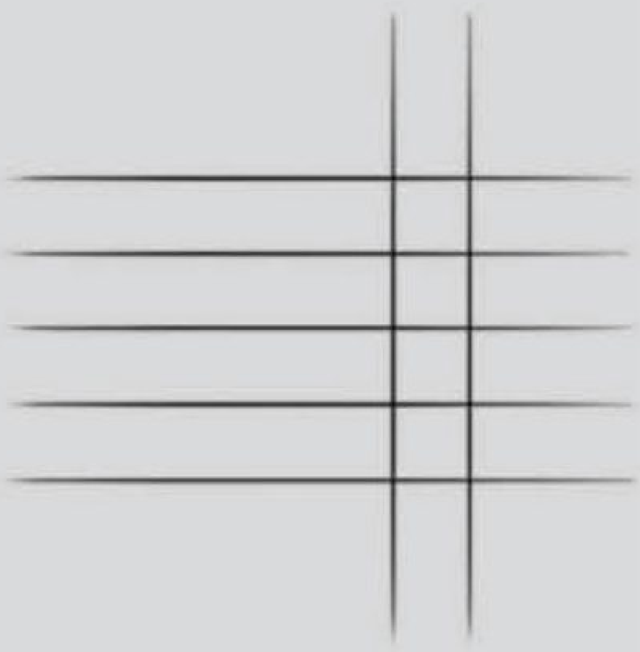




whole

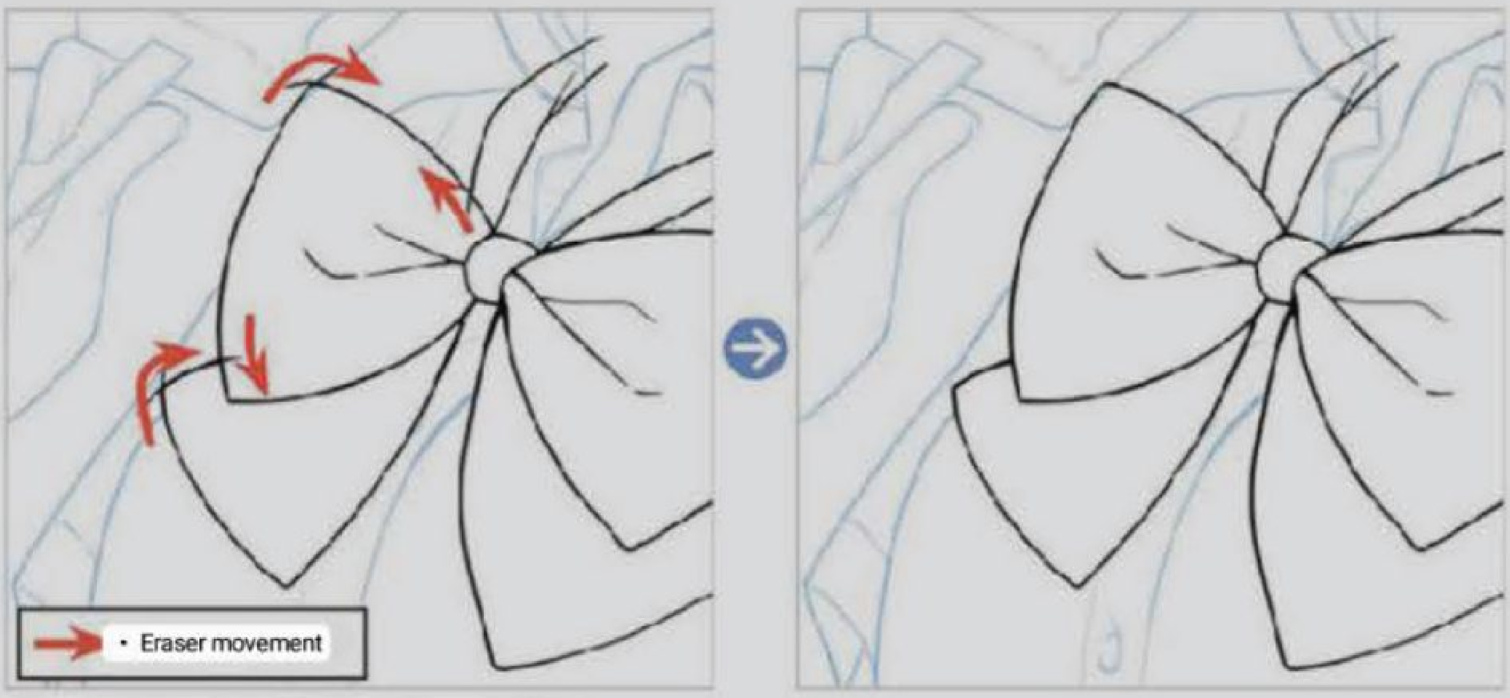
[For Vector] Touched with an eraser The entire clipping line disappears.



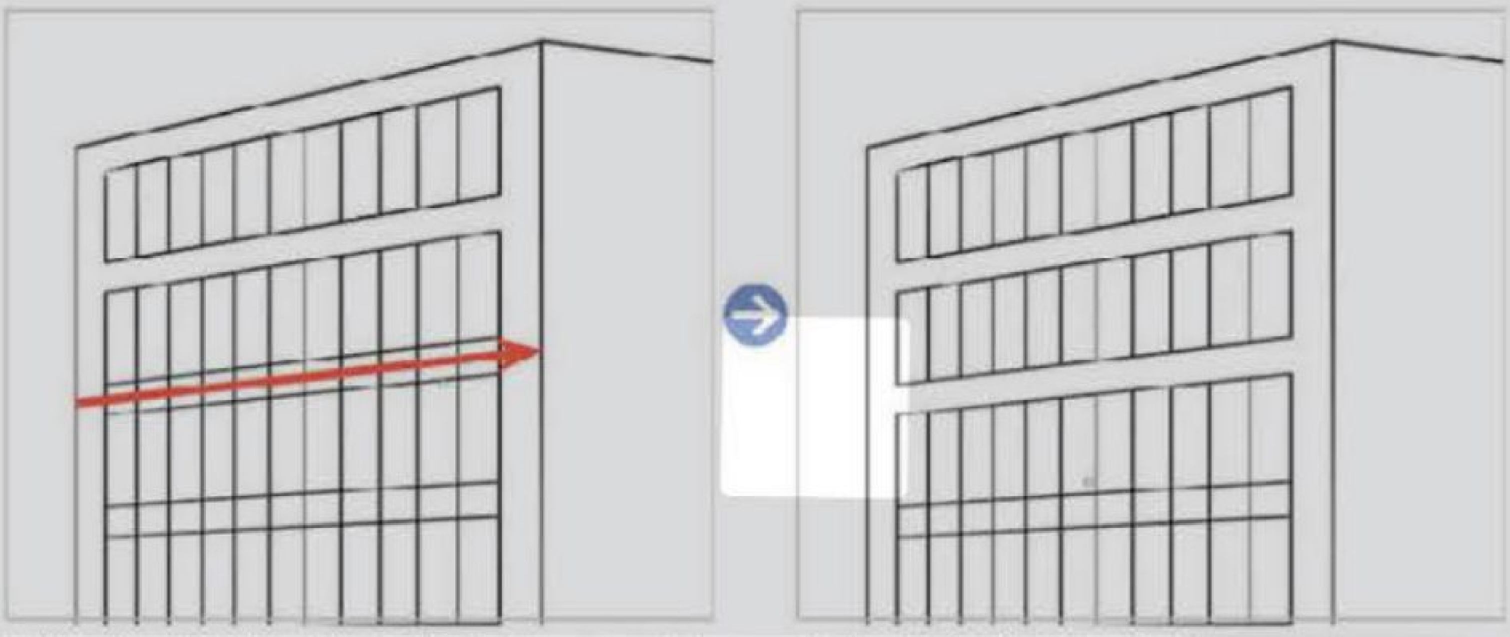


[For Shinkuyu 1] [Below the intersection]

It is convenient for



You can correct it by simply tracing the protruding line.



For illustrations of buildings with many intricate lines, you can quickly arrange the lines by using [Until Intersection].

PRO EX

3-10 Prime each part

The method of painting each part with a solid undercoat and then painting over it to finish is a technique that is often used in digital illustrations. Here, let's first look at how to apply a solid color.

Advantages of undercoating

Undercoating makes it easier to visualize the color scheme, and by using "Clip at Layer Below" explained on page 127, you can paint shadows without protruding from the part.



ready to prime

The basic rule is to apply a separate layer for each part.



Give the name of the part to the layer name and easier to manage. If you have more layers, it's a good idea to organize them in layer folders.

Undercoating procedure

1 Create a layer folder for filling under the line art layer. Painting work is done here.

2 Here, first create a layer to paint the skin. To do.



3 Select the [Fill] tool [Refer other layers] and click the area where the line is closed to fill it.

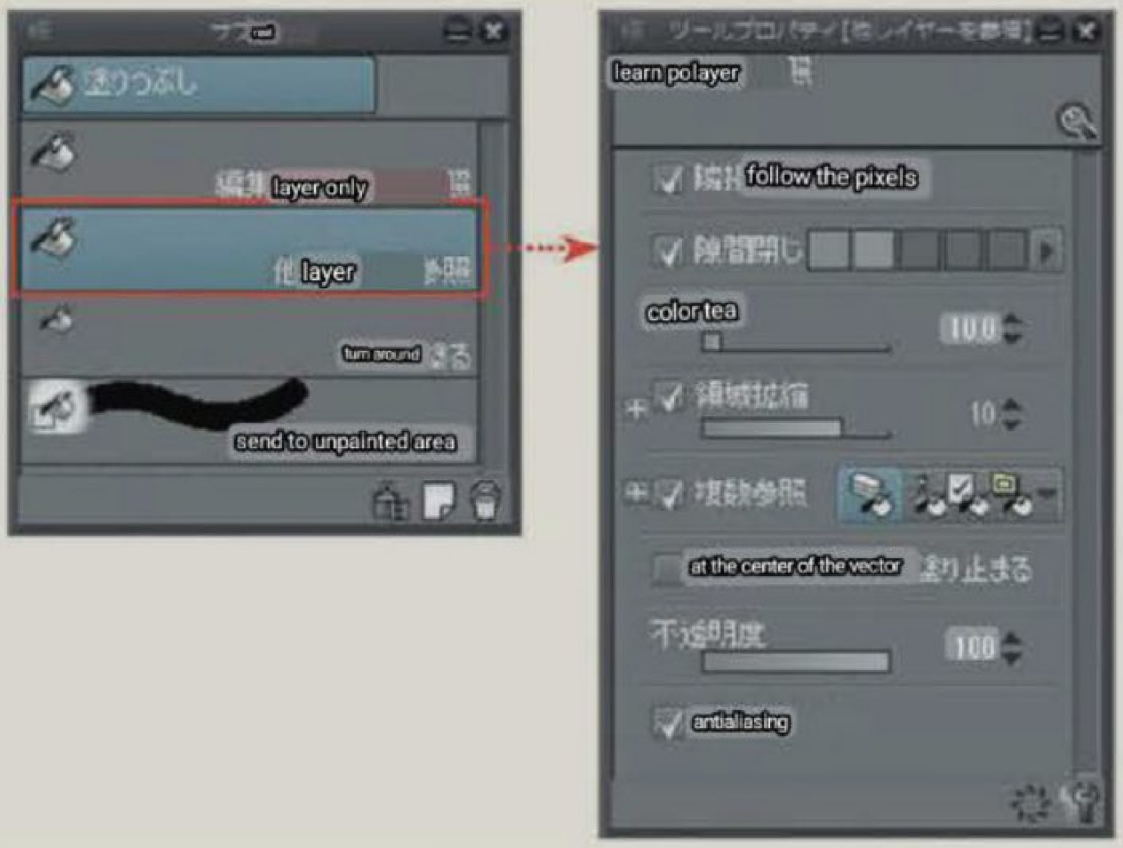


TIPS Fill Tool Sub Tool

The [Fill] tool is a convenient tool that allows you to fill closed areas of lines by clicking on them. The main sub tools are [Refer to editing layer only] and [Refer to other 線画 layers]. and fill layer, click [Other layer Use Browse Yar.

[Refer to editing layer only] is the [Layer] palette て The area to be filled is determined from the drawn area of the selected layer (editing layer).

By default, [Refer other layers] refers to all layers for filling, so you can fill based on the drawing area other than the editing layer.



4 In order to avoid leaving unfilled areas such as the face with detailed drawings, fill in large areas with the [Pen] tool → [Marker] [Fill pen].





Fill where the line is not closed

If the line is not closed, fill in the gaps with the [Pen] tool [G-pen] etc. before filling.





Paint with TIDS brushes

Places that are difficult to use with the [Fill] tool are filled with the [Pen] tool [G pen] or [Fill pen]. When painting with a brush, we recommend using the [Pen] tool, which does not have shading.



PRO EX

3-11 参照fill with layers

If you want to fill by referring to the line drawing layer, but you cannot fill in the desired area because there is drawing on another layer, you can set the line drawing as the reference layer and fill by referring only to the line drawing. increase.

● Using the line drawing as a reference layer and filling

1 If you want to fill based on the line drawing, but it is difficult to fill because other colors get in the way, set the line drawing layer as the reference layer.

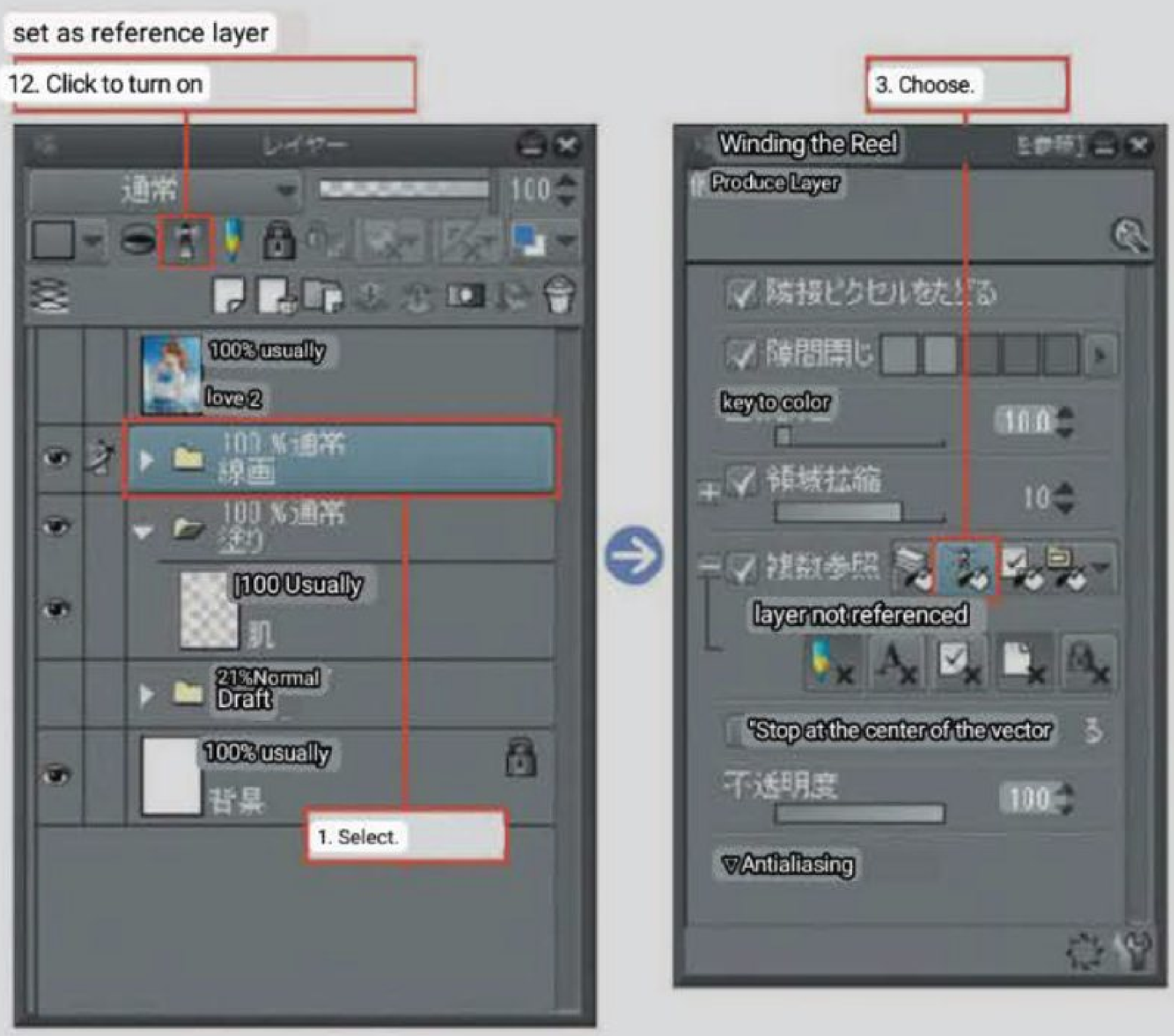


Difficult to fill because other layers are in the way

If I create a new layer and fill it in, the skin will interfere and I won't be able to fill it in properly.

2 Select the line drawing layer (or layer folder) on the [Layer] palette and turn on [Set as reference layer].

3 When [Refer other layers] is selected, set [Multiple reference] to [Reference layer] on the [Tool Property] palette.

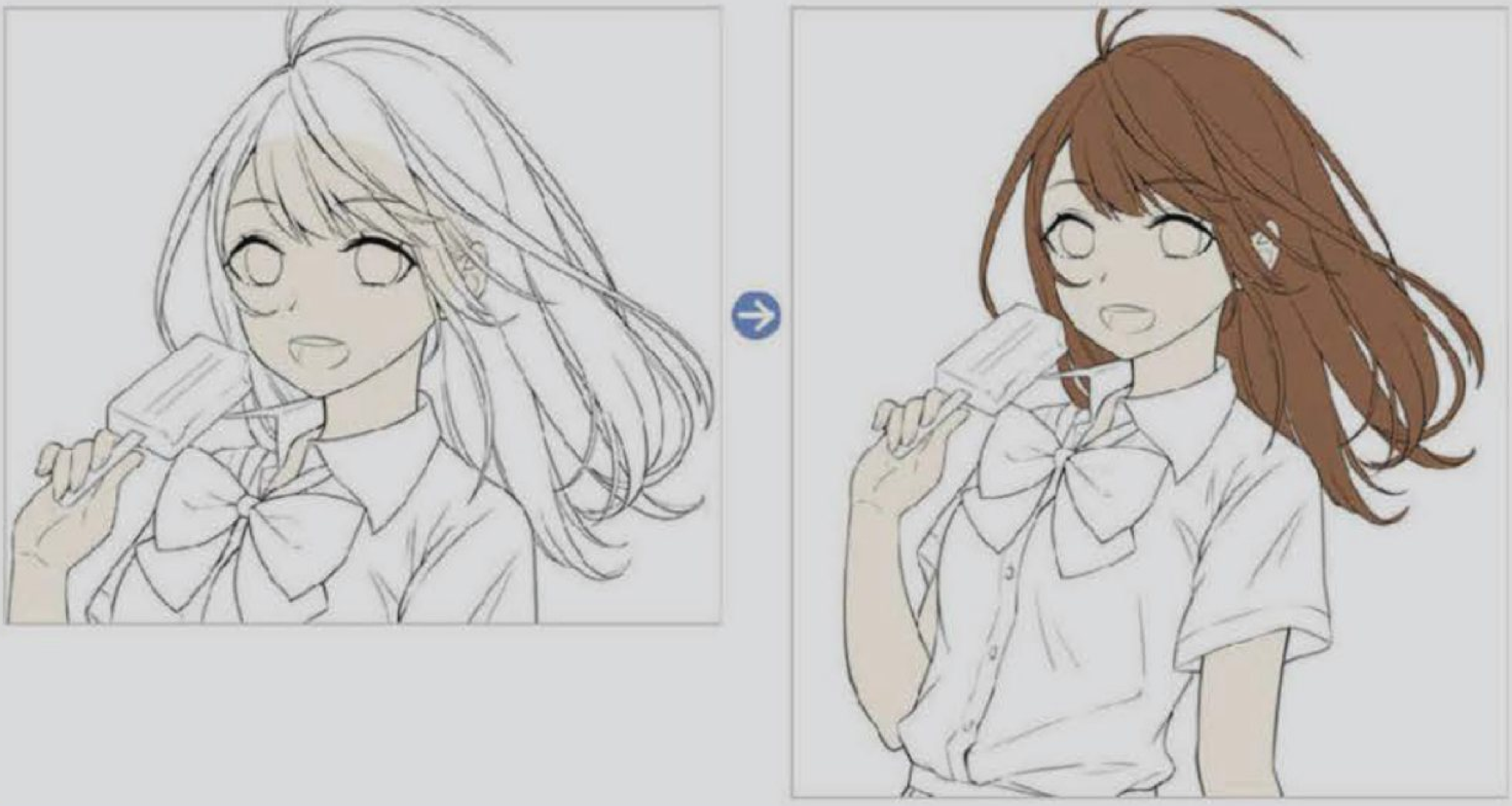


4 Now, you can reference and fill only the line art set in the reference layer.



I was able to ignore the painting of the "skin" layer and fill it.

5 The undercoat of the hair is ready.



TIPS Drag to fill

The [Fill] tool is basically filled by clicking, but if the lines are intricate and there are many closed lines, you can fill them all at once by dragging.



TIPS Fill] Tool settings

multiple references

[Multiple reference] in [Tool Property] of the [Fill] tool allows you to set the reference destination of the fill.



● All layers

Refers to all layers when on.

2 reference layers

Refers to the selected layer (editing layer) and reference layer.

3 Selected layer

Refers to editing layers and multiple selected layers.

4 Layers in folders

Reference layers in the same layer folder.

layer not referenced

[Layers not referenced] in the [Tool Property] of the [Fill] tool allows you to select a layer type and set it not to be referenced.
It is a good idea to consider this as a set with [Multiple references].



A Don't reference drafts

When turned on, the draft layer is not referenced.

B don't refer to characters

When turned on, the text layer is not referenced.

C Don't refer to editing layers

When turned on, edit layers are not referenced.

D Do not refer to paper.

When turned on, the paper layer is not referenced.

E Do not refer to locked layers

Turn this on to not refer to locked layers.

PRO EX

3-12 erase the unpainted

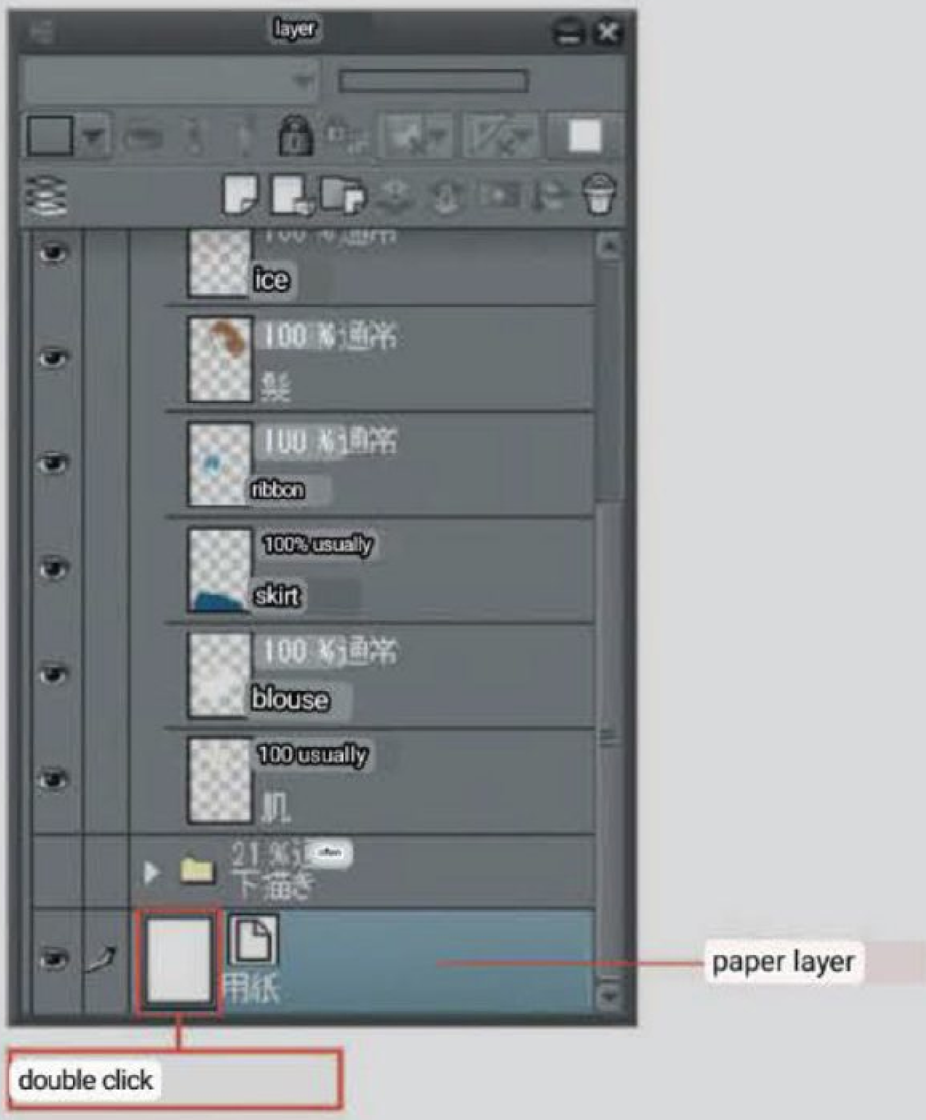
If the undercoat is left unpainted, it will look like a hole in the painted surface. Be especially careful with bright colors such as pale orange, as they are prone to leaving unpainted areas.

Finding leftovers

The closer the color is to white, such as a lighter or brighter color, the harder it is to find unpainted areas. It is a good idea to temporarily change the color of the paper layer when checking for unfilled areas.

1 The paper layer color is normally white, but you can change it at any time.

2 On the [Layer] palette, select the paper layer
Double-click the icon.



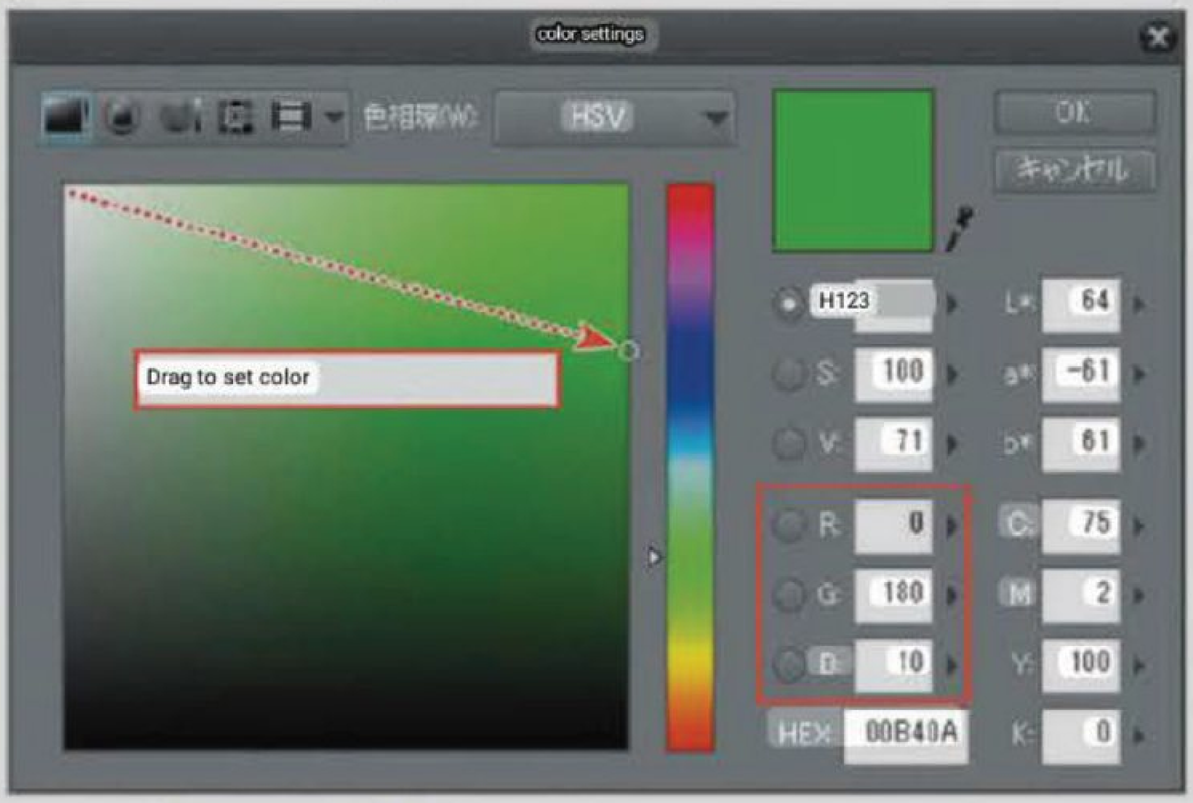
Features of the TIPS paper layer

The paper layer is a pure white background layer that makes the canvas illustration easier to see.
It is created automatically when you create a new document and cannot be edited (drawn).

3 The [Color Settings] dialog box is displayed.
will be



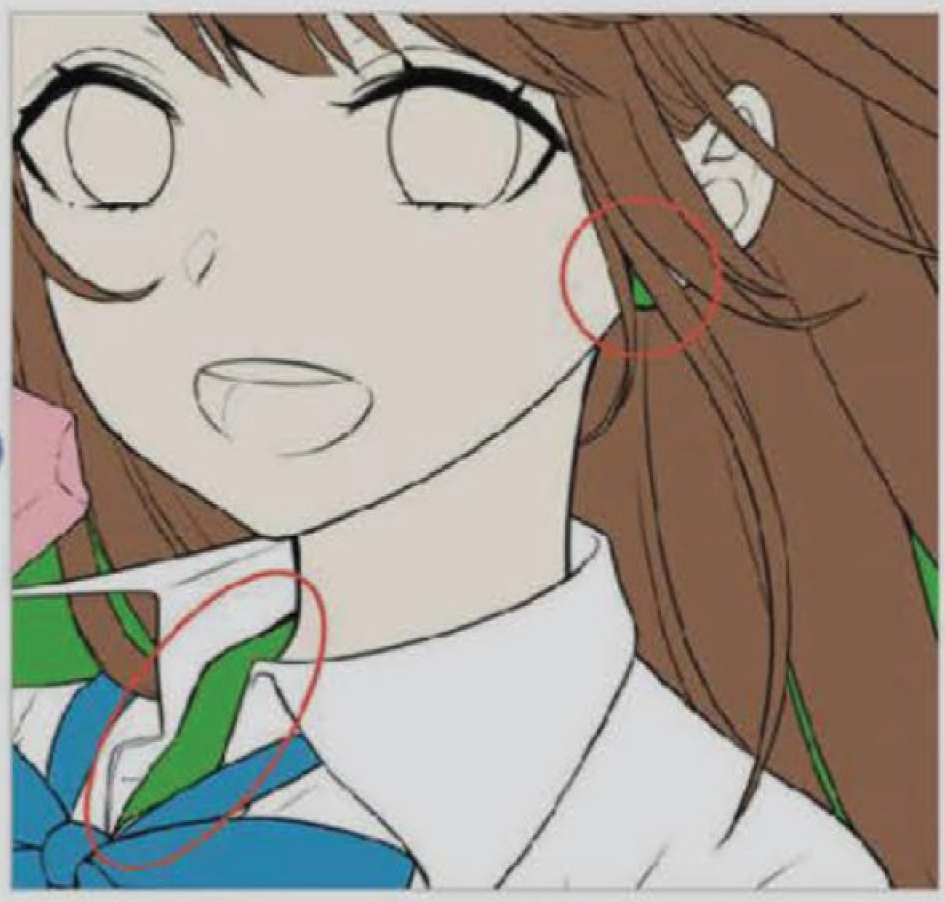
4 Set the colors to be highly saturated and distinct. Move the control point to set the color. It can also be set with values such as RGB.



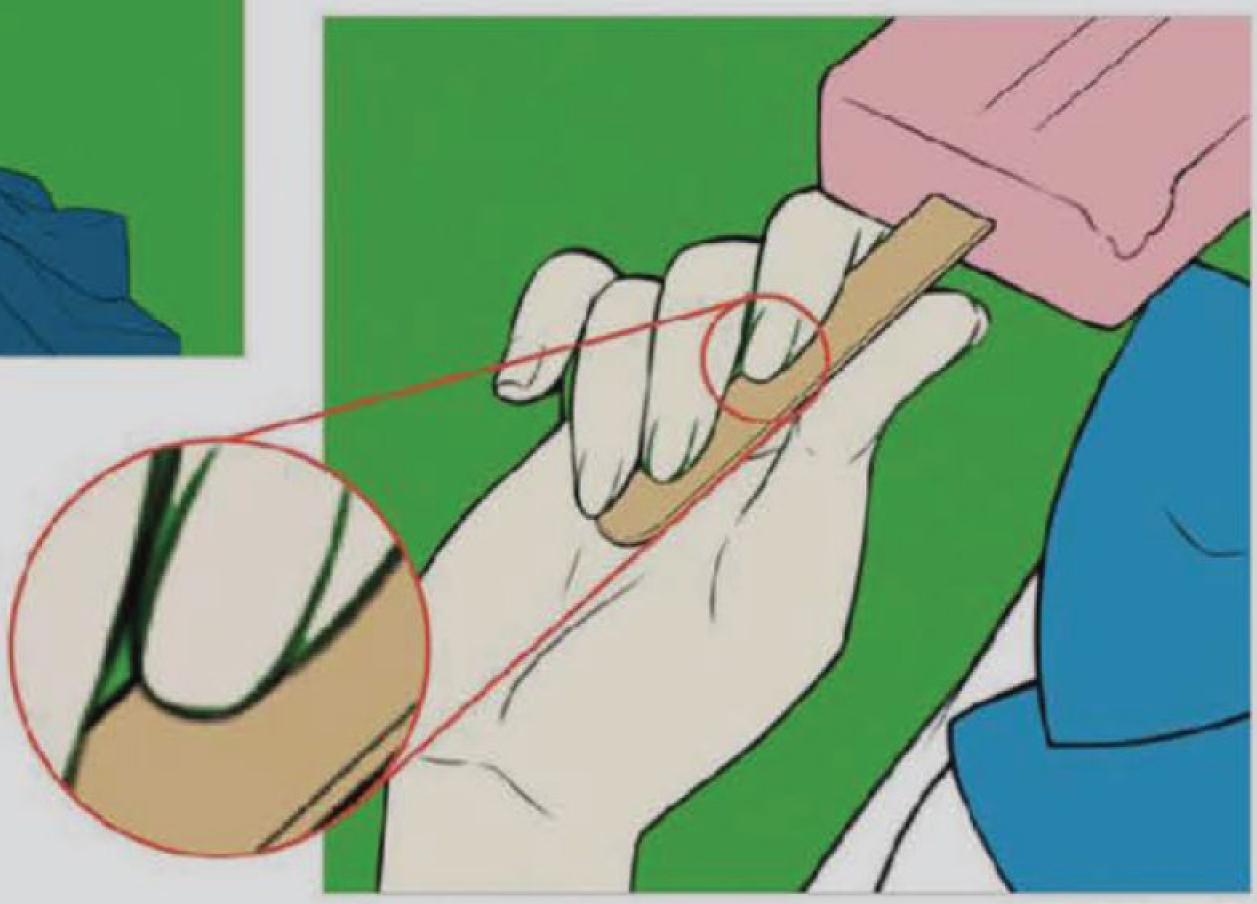
Here, set it to "R.0.G 180.10".

5 The color of the paper layer will appear in the unpainted areas. I was able to find an unpainted area on the skin.





There are some areas left unpainted around the earlobes and neck.



There is also an unpainted area around the finger.

[Close and fill] tool

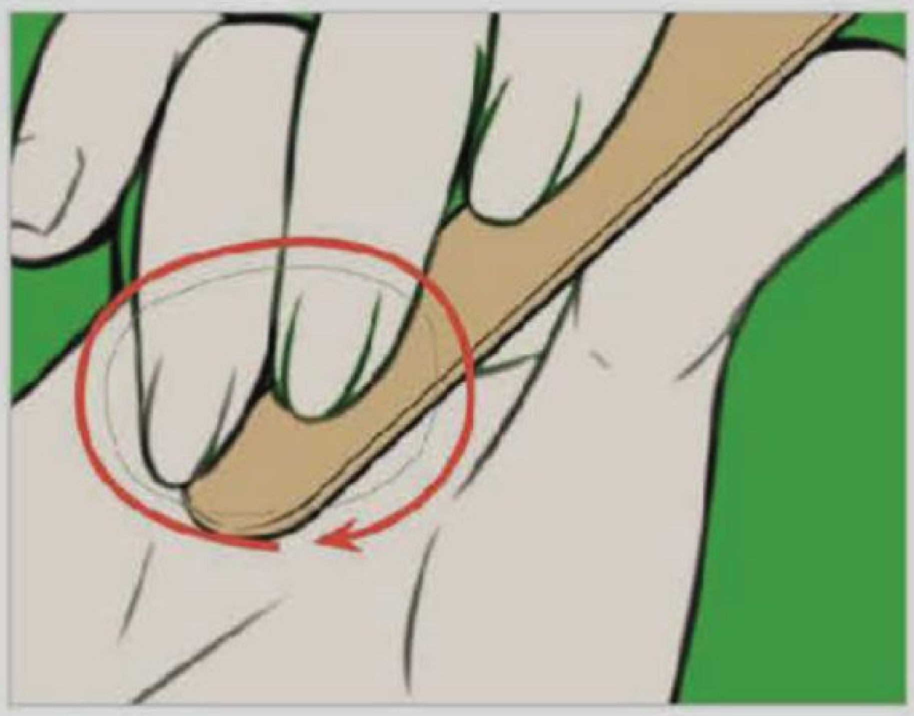
Fill in the unfilled areas with the [Fill] tool > [Close and paint]. [Close and fill] is a useful tool for filling small areas.



1 |Select the "Skin" layer and set the drawing color to the color of the skin.



2 Select [Close and fill] and drag to enclose the unfilled area.



3 I was able to fill in the unpainted area.



[Fill leftover area] tool

The [Fill] tool [Paint unfilled areas] is a tool that allows you to trace and fill unfilled areas.



1 | Select the "Skin" layer and set the drawing color to the color of the skin.



2 Correct the unfilled area between the line and the fill.

increase.



3 Use [Paint unpainted area] to trace the unpainted area.

Drag.



The area traced with the tool is displayed in green. Make sure that the area you want to paint fits within this green area.

4 I was able to fill in the unpainted area.



PRO EX

3-13 white paint

Even if you paint with white, the painted area cannot be seen when the background is also white. If you want to fill with white, set the layer color so that you can work while checking the painted area.

● Color white with layer color

Set the layer color to make the white painted areas easier to understand.

1 Paint the uniform blouse white. On the [Layer] palette, create a new layer (I named it "Blouse"), draw color to white.





Saturation to 0 (left edge of square area) Light A skin of 100 (the top edge of a square area will be white. Hue doesn't matter.

When the HSV value is displayed in the lower right, you can check the saturation and brightness. Set S (saturation) to "0" and V (degree) to "100".

> **TIPS RGB White CMYK White**
>
> In terms of RGB values, white is "R:255, G:255, B255".
> For CMYK values, it would be "C0.M.0.Y.0 K.D".

2 On the Layer Properties palette, turn on Layer [Layer Color].

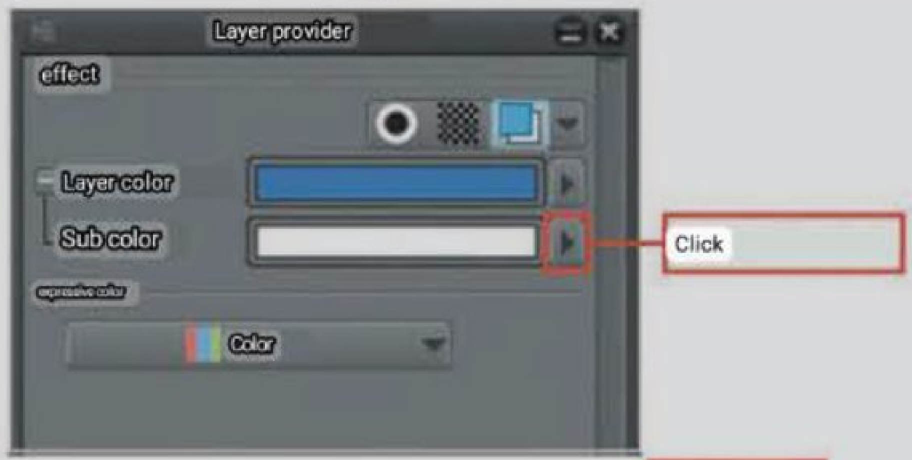


3 Click (Show Advanced Parameters) to display subcolors.



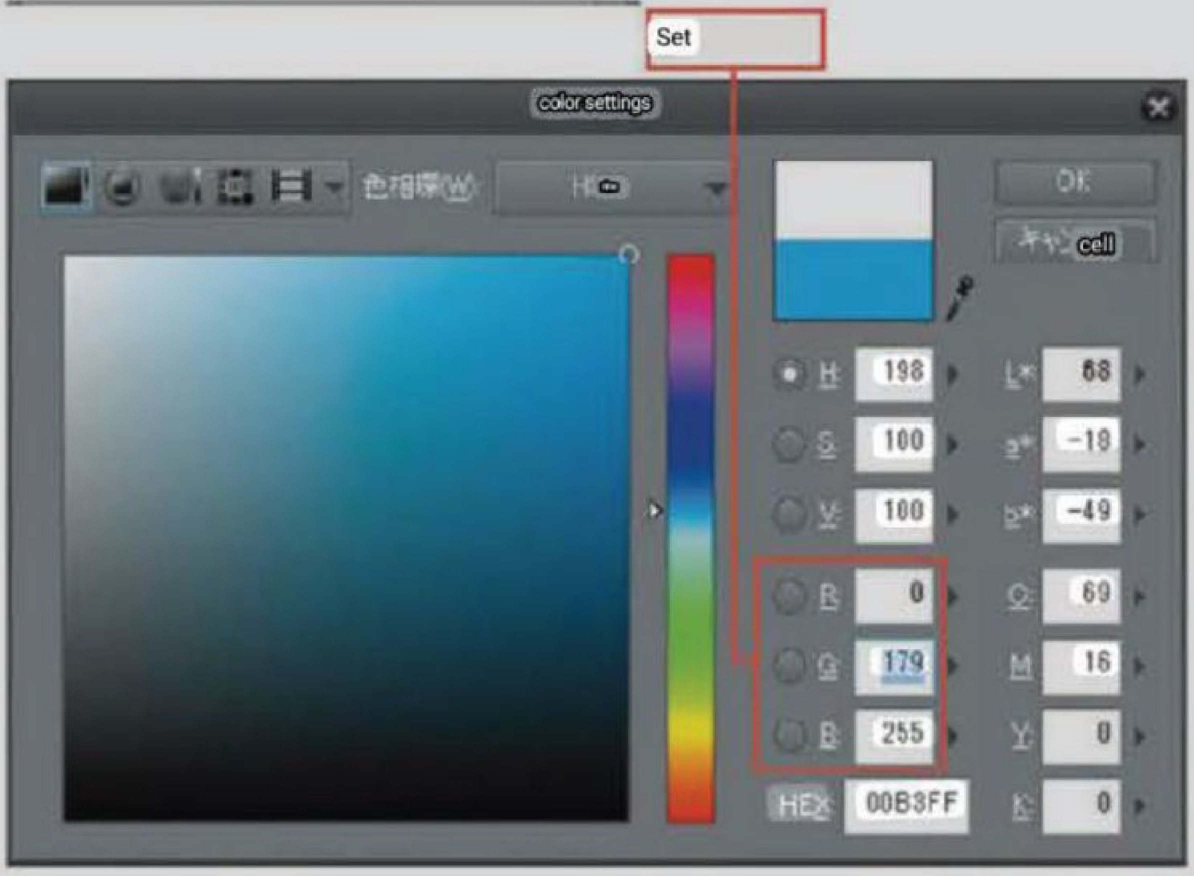
4 Click to display the Color

Settings dialog box.

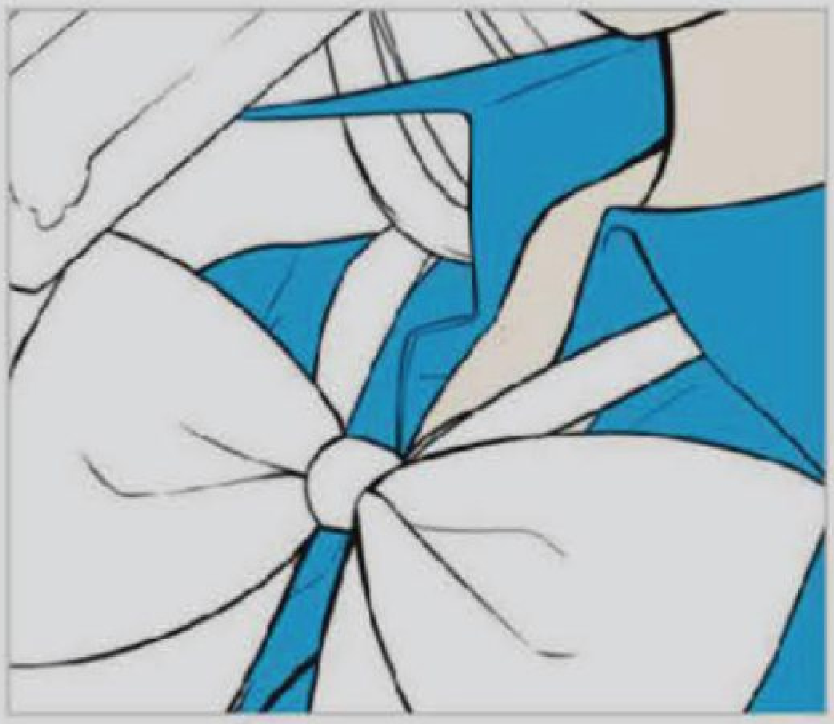


5 Set it to your favorite color.

Here, we set it to "R0,G:179, B:255".



6 Fill the blouse.



Point

When you set a sub color for [Layer color], the sub color is applied to areas painted in white.

increase.

Black reflects the main color.

7 After painting, turn off [Layer [Color]. This completes the filling of the white areas.



3-14 Paint without clipping

If you create a layer on top of the undercoat with "clipping at the layer below", you can paint without protruding from the undercoat. Useful for painting shadows and reflections.

clipping at the layer below

When [Clip at layer below] is turned on, you cannot draw on areas other than the drawn part (opaque part) of the layer below.

clipping at the layer below



Layers with [Clip at Layer Below] turned on are displayed with a red line.

Clipping on on layer below



Clipping of layer below



With [Clip at Layer Below] turned off, you can see that the actual drawing extends beyond the undercoat of the ribbon below.

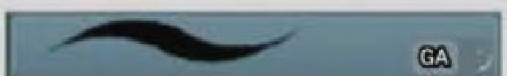
Clipping flow on the layer below

1 Create a "mouth" layer and paint the inside of the mouth red.

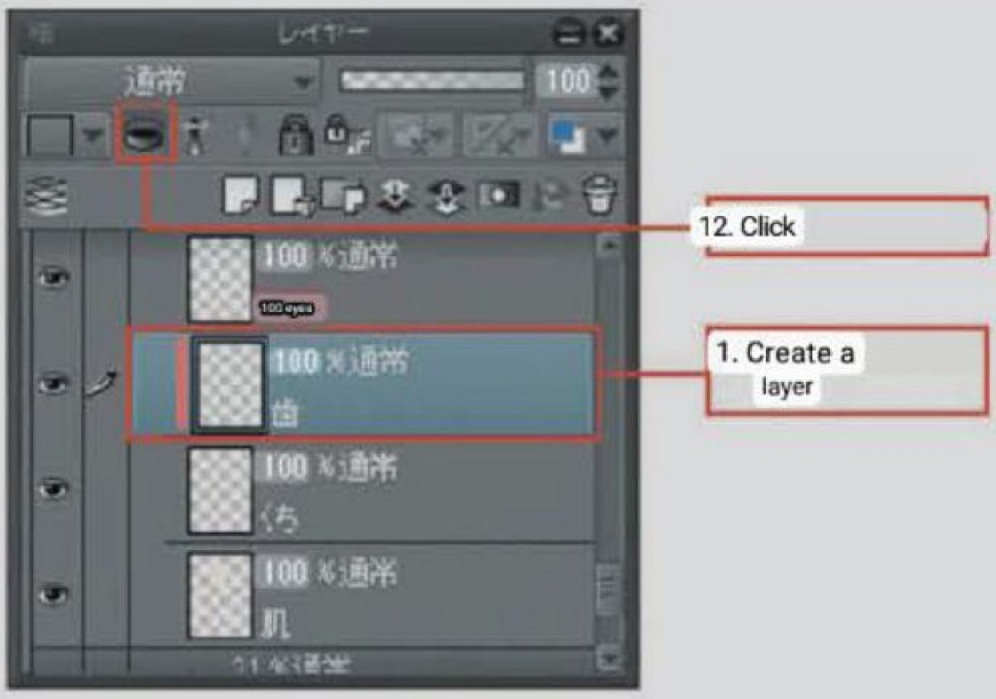




Here, I used the [Pen] tool [G-pen] to paint.



2 Create a new layer above and call it "teeth". Check Clip at Layer Below.

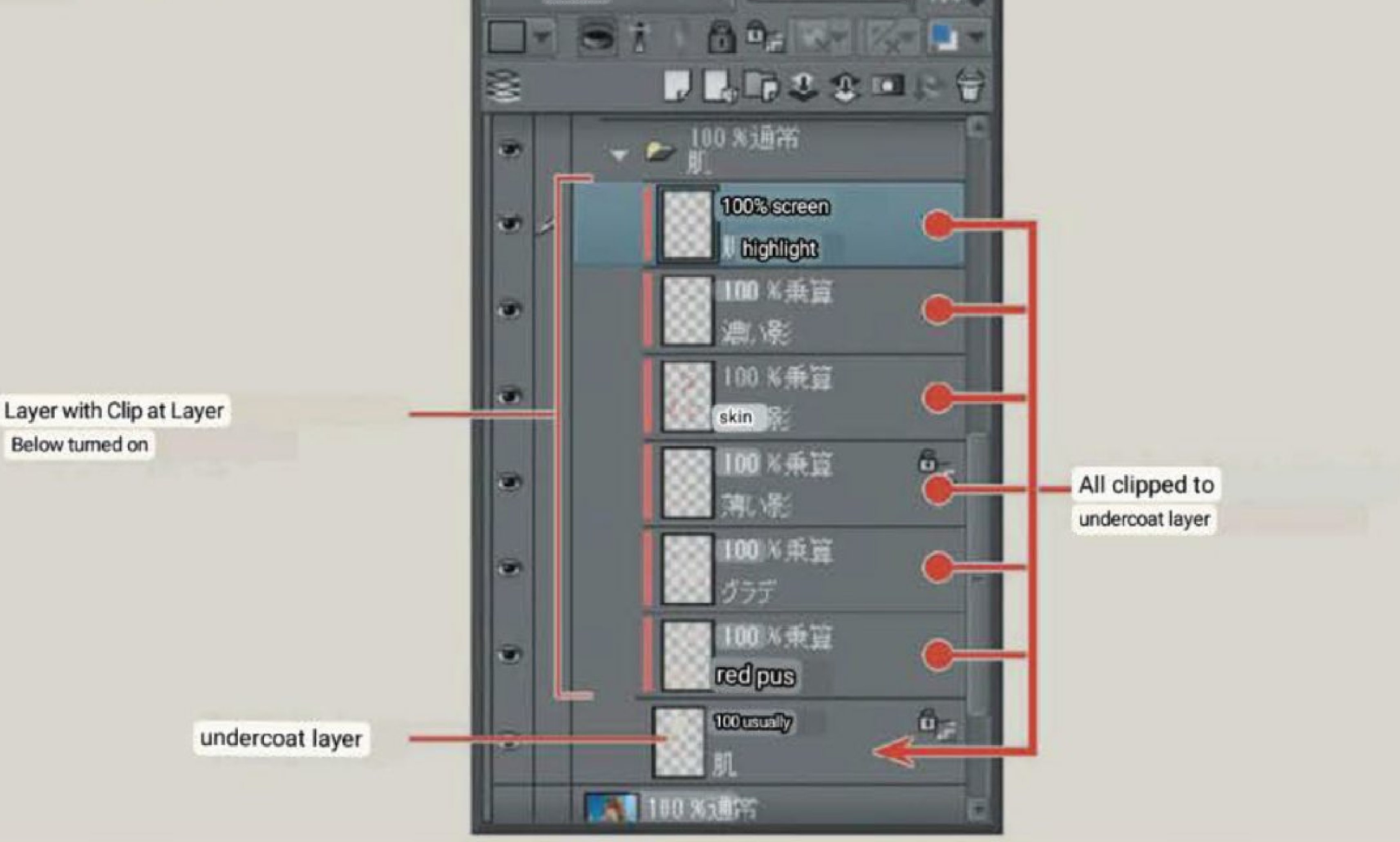


3 Paint your teeth white. "Mouth" layer You can paint without protruding from this drawing area.



TIPS Clipping Layers Under Multiple Layers

Multiple layers can be stacked for [Clip at Layer Below].



TIPS Lock transparent pixels

If you set [Lock transparent pixels] on the [Layer] palette, you will not be able to draw anything other than the drawing (opaque) part of the layer. It can be used when you want to add paint without increasing the number of layers and without protruding from the drawn area.



• [Lock transparent pixels] turn on

Gradients can be added without adding layers.



"With Lock Transparent Pixels on, you can instantly change the color you've already filled with Edit menu Fill.



3-15 add a gradient

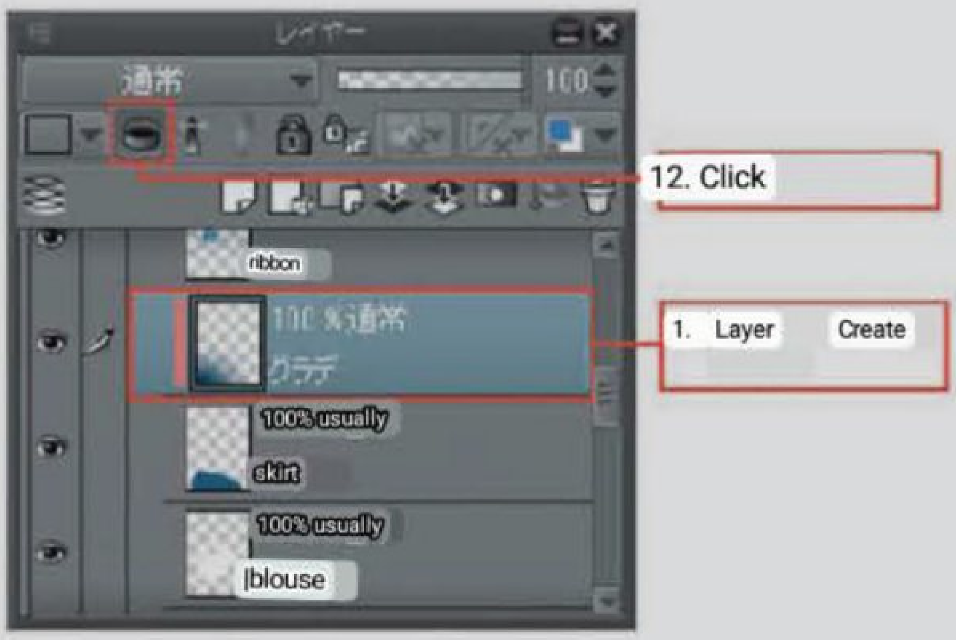
By adding gradation to the undercoat, the two-dimensional impression fades and the appearance becomes gorgeous. It is also effective to add redness to the cheeks casually with a gradation.

large surface gradation

By adding gradation to areas with large areas of paint, the monotony of the paint can be softened. It is recommended that you use the [Airbrush] tool [Soft] to draw gradation, which has strong blurring.



7 Add gradation to the skirt. The light source is in the upper right In this case, make a color darker than the base color and add a drawing so that the left side is darker. Create a new layer above the base layer for the skirt and [Clip at Layer Below].



12 Select [Airbrush][Soft]. The larger the brush size, the smoother the gradation. Here, we set it to "800px".



3 Draw the gradation as if moving the pen from the outside.



In the example, the layer created above the undercoat (53) G:91, B:124) R: 37.67 B: 96" is painted.

● Reddish skin with gradation

For cute characters, adding redness to the skin will make the character

Use [Airbrush] [Soft] to add gradients. If the area to be painted is small, adjust the brush size.

look more expressive. Here, it is set to about "100~200px".



Point

In the example, from the undercoat (R:255, G:24D, B:225) I created a little red color (R:255, G:230. B:210) and painted it with the blending mode "Multiply". [Multiply] is a setting that makes the color darker and darker, but since the color is close to the undercoat color, it does not become too dark, allowing you to paint with natural tones.

PRO EX

3-16 paint a shadow

Here, I will explain how to apply shadows. Pay attention to the direction of the light and paint while thinking about where the shadow will enter. Shadows can be drawn neatly even with a solid color, but you can create a more detailed expression of light by applying a partial gradation or blurring the edges.

set the light source

Set the light source before painting the shadow. The basic is light from diagonally above.



TIPS Light source and background

The light source changes depending on the location and time of day. For example, if it's outdoors in the daytime, the sun is at the second position, so the light source should be set at the top. As the sun sets in the evening, the position of the light source will be lower.

clipping and painting

The theory is to use [Clip at Layer Below] to paint shadows so that they do not protrude beyond the undercoat.



set shadow color

Let's create the shadow color based on the undercoat color. (The undercoat color can be used as the drawing color with the [Eyedropper])

reduce brightness

Lowering the lightness makes the color darker, so it looks like the color of the shadow, but the color becomes duller.

give vivid shadows

You can adjust the hue and saturation to create vivid shadow colors.

1. On the [Color Wheel] palette, move the hue toward blue (opposite yellow). It is an image that mixes a little blue

2. Increase saturation (move to the right). Decrease the brightness a little (move it down)



Outbound
R:255, G:240, B:225



影
R:228, G:154, B:137



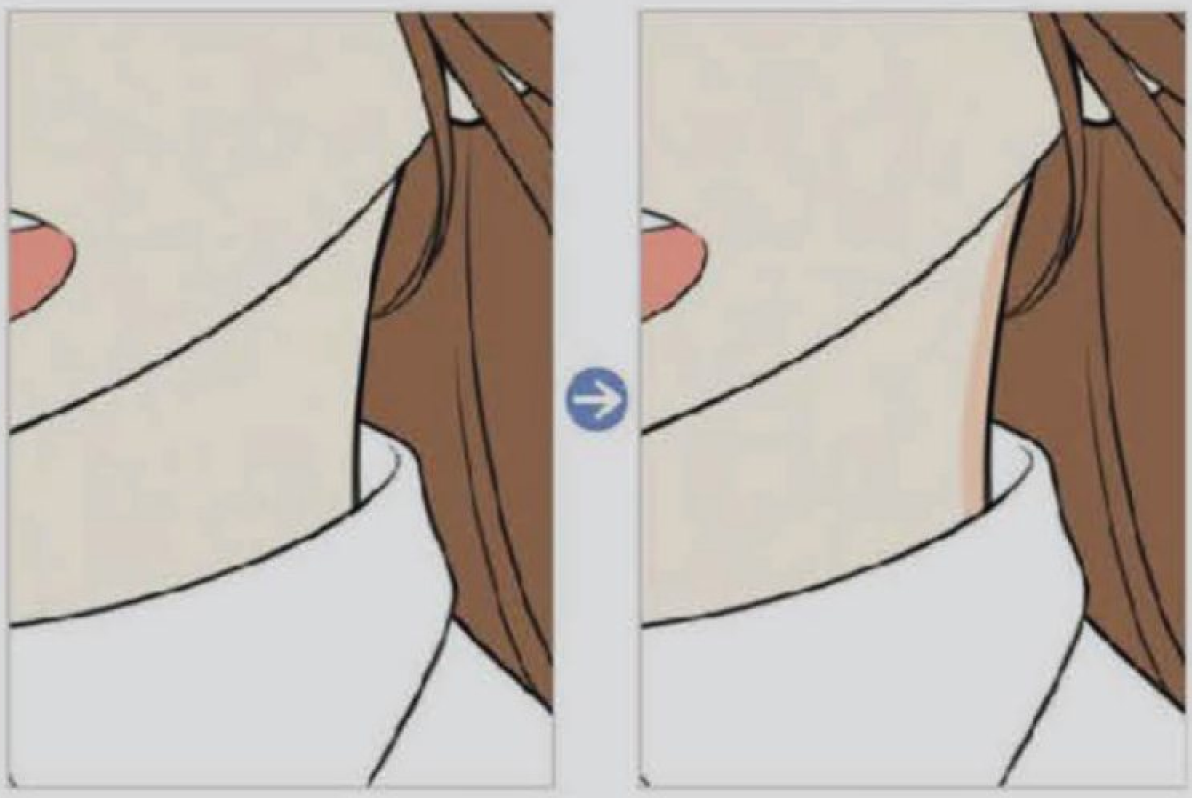
paint by multiplication

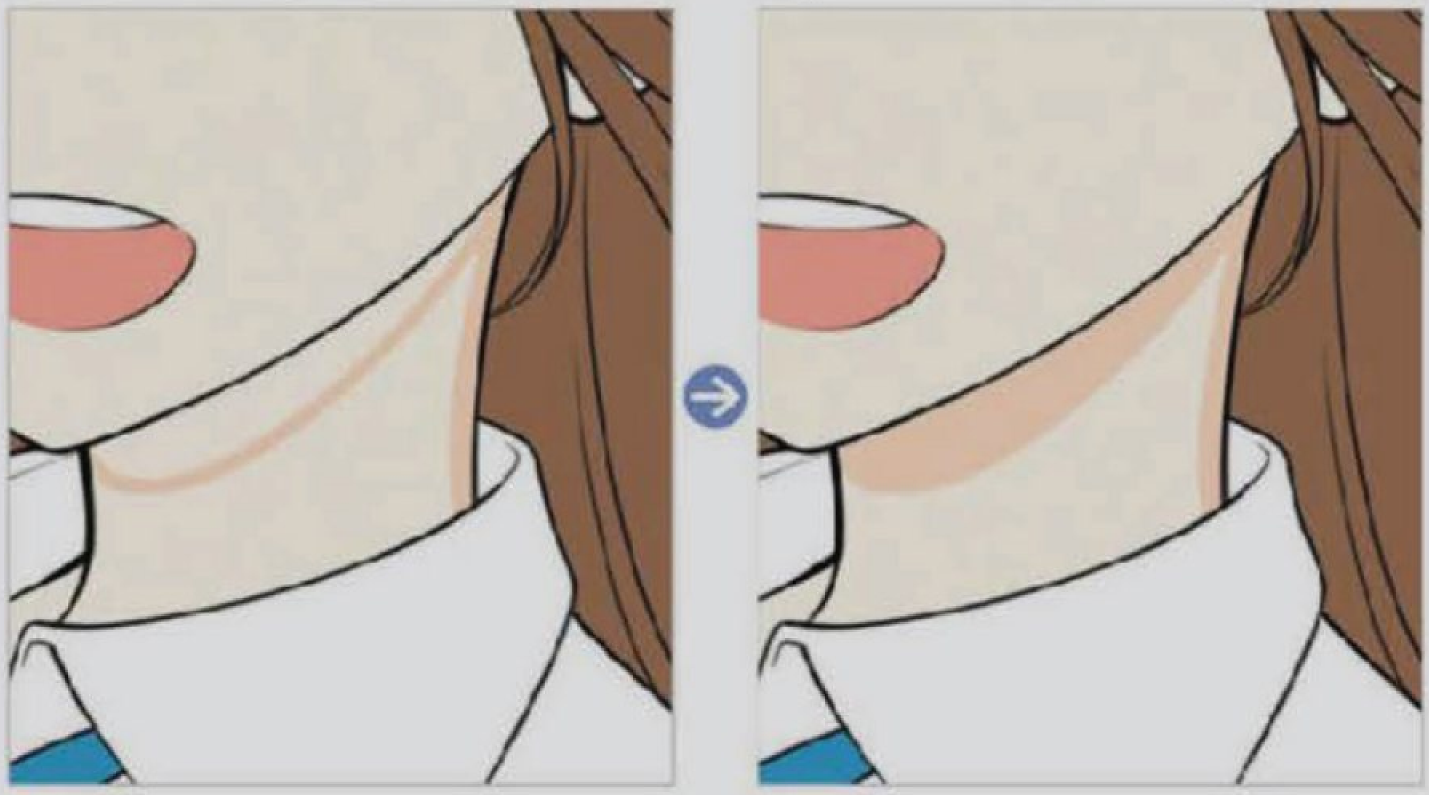
If you paint a shadow on a layer whose blending mode is [Multiply], it will be blended darker with the layer below, so you can paint the shadow color without any discomfort.

how to paint shadows

clear shadow

You can use tools such as the [Pen] tool to draw sharp, anime-like shadows.







For wide area shadows, draw the outline of the shadow and fill in the middle.

■ Painting with the [Brush] tool

When you apply shadows with the [Brush] tool, you can add shading or blend in with the underlying color, so you can paint with a plush feel.





In the example, "I'm using dark watercolor. vinegar.

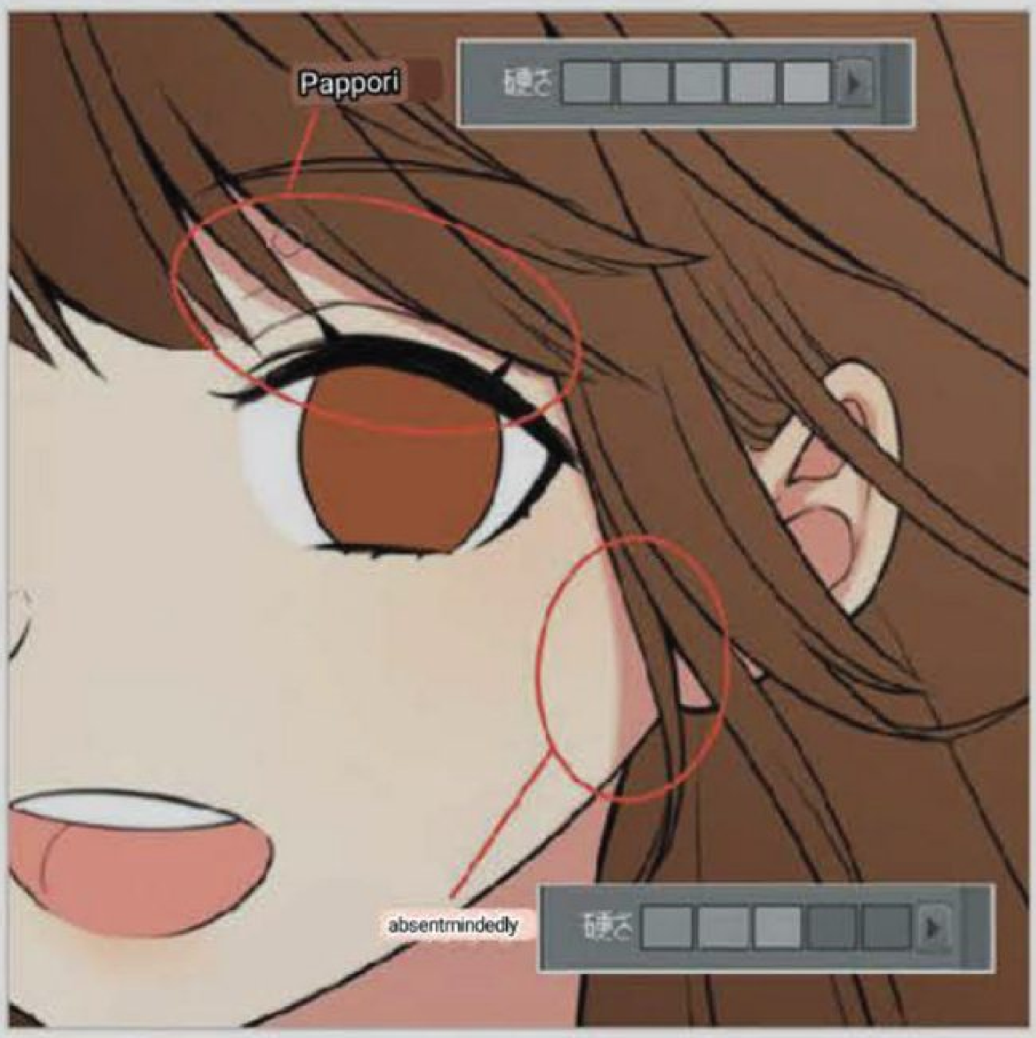
Falling shadow

A shadow that falls from something that blocks the light is called an occluded shadow.

The closer the object that blocks the light is, the clearer the shadow will be.

Based on this, you can create a more realistic expression by adding a difference to the edge of the shadow.

Here I am using the Brush tool Dense Watercolor and varying the Hardness value to control the edge of the shadow. The lower the value, the softer the edges.

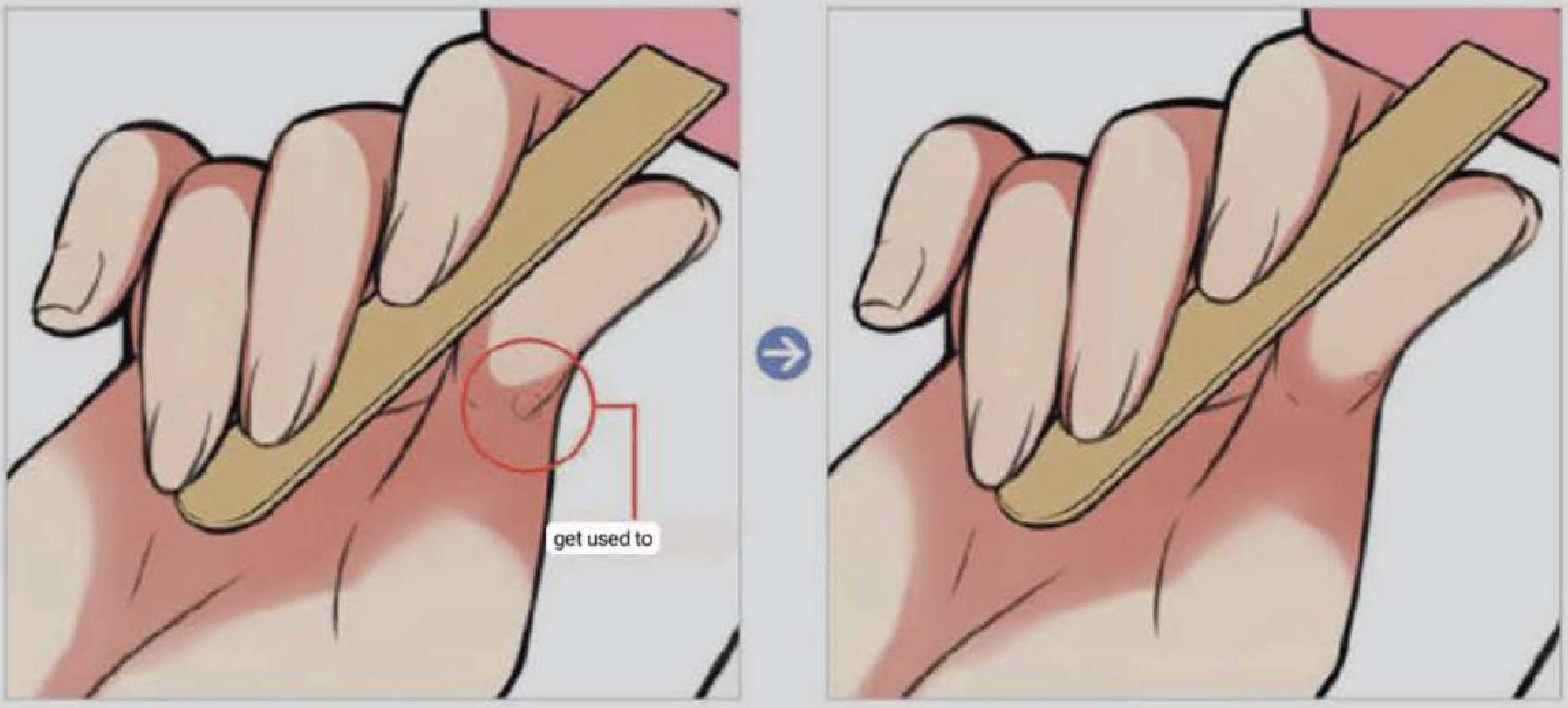


blend shadows

For soft surface shadows, blur the edges of the shadow to make it blend in with the underlying color.

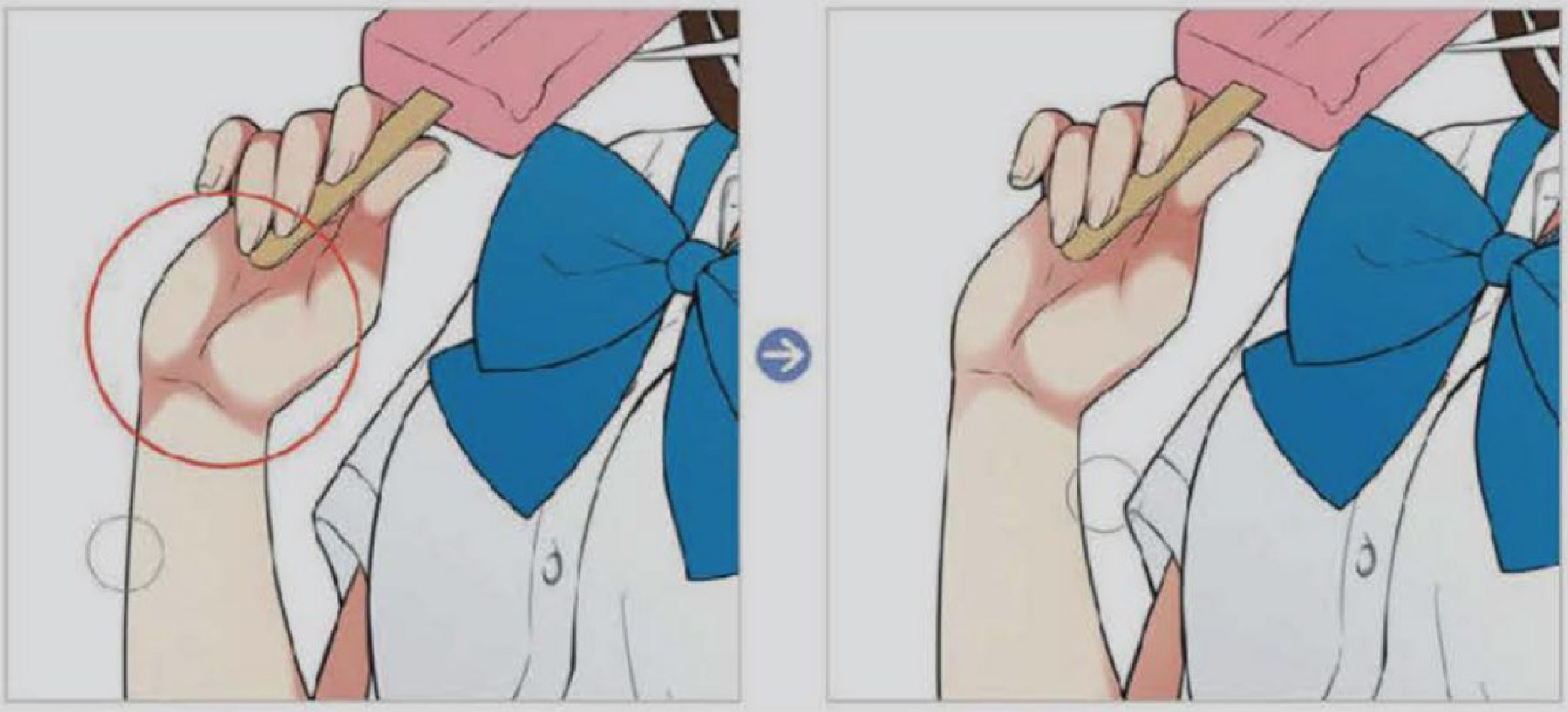
| Blend with the [Brush] tool

The [Brush] tool > [Fill & blend] is a brush that allows you to blend the color with the underlying color.



fade away

By erasing part of the painted shadow in a gradation, you can blend it naturally with the base color.



Select a transparent color and erase it with [Airbrush] [Soft] (Brush size is "100-200" here) to create a gradation shadow.

2nd Shadow (2nd Shadow)

Adding a darker shadow will give the fill more dimension. This second stage shadow is called 2nd shadow.

2 Make the shadow color

If you just lower the brightness, the color will become dull, so it's a good idea to increase the saturation at the same time. Move the Hue toward the blue, just like you did when you created the first shadow color.



R:208, G:125, B:103



R:174, G:75, B:63

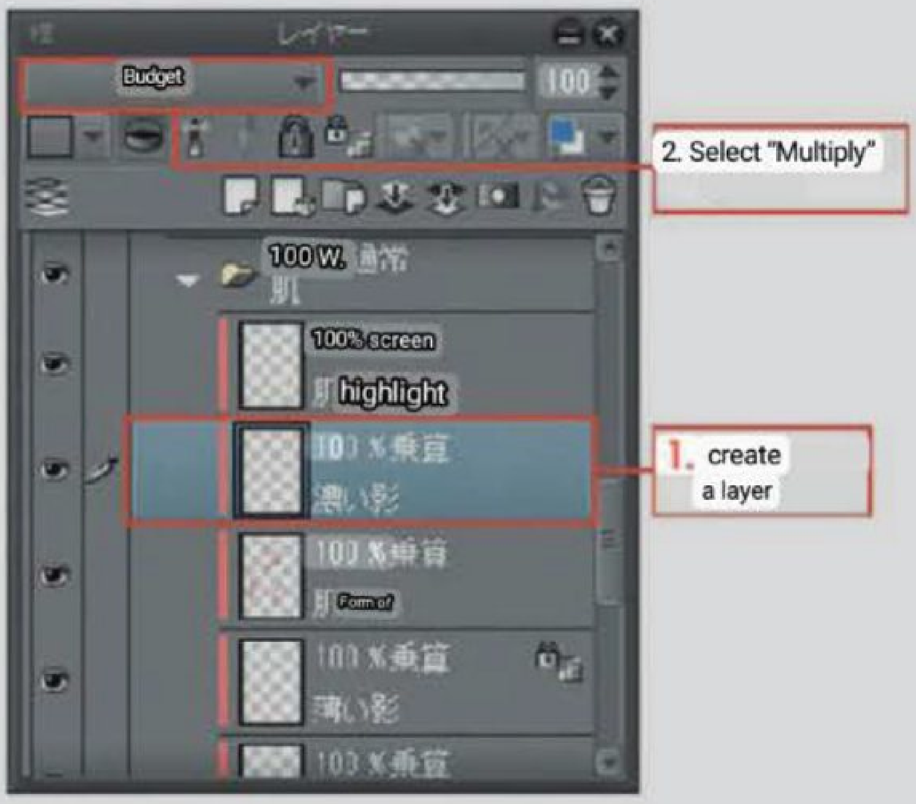
■ Paint 2 shadows with [Multiply]

By using [Eyedropper] for the shadow color and applying [Multiply] for the blending mode, you can quickly color a darker shadow.

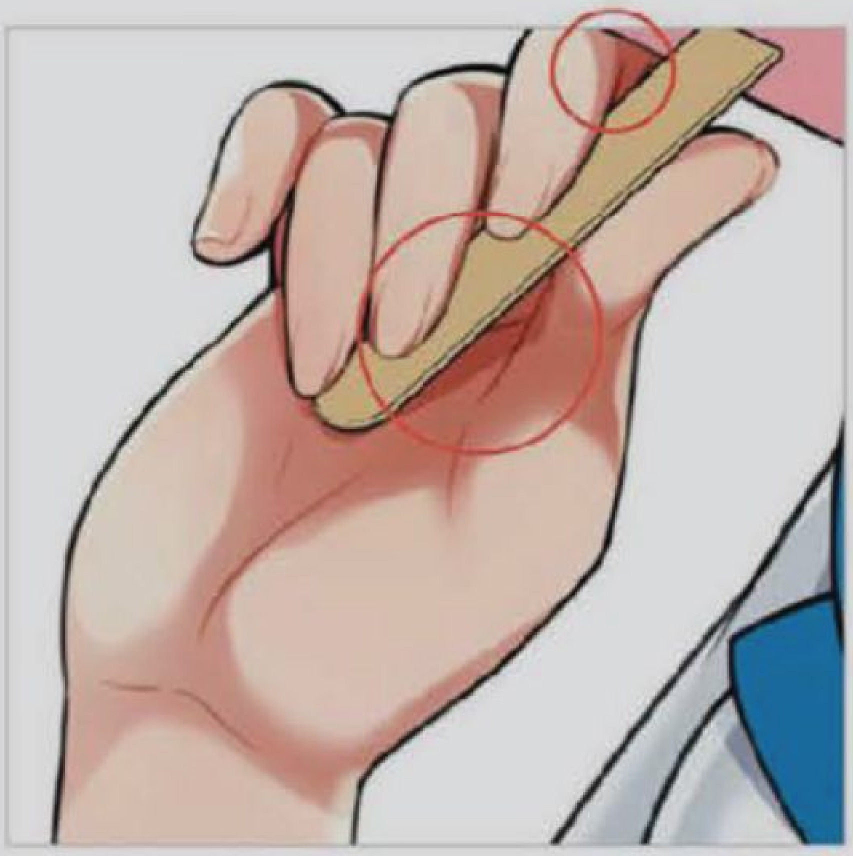
1 Get the shadow color with the [Eyedropper] tool and use it as the drawing color.



2 Create a new layer and set the blending を mode to [Multiply].



3 Apply the second shadow. Here, I painted with [Dense watercolor]. If there are many dark shadows, it will be verbose, so I will hold down the key points and do not apply too much.



3-17 reflections and highlights

Paint reflection where the light hits. Stronger light reflections give a crisp, bright color as highlights.

reflected color

The reflected color should be brighter than the undercoat color. Shifting the hue slightly to the yellow side will help create a natural bright color.



R:51, G:133, B:192

R:93, G:178, B:224

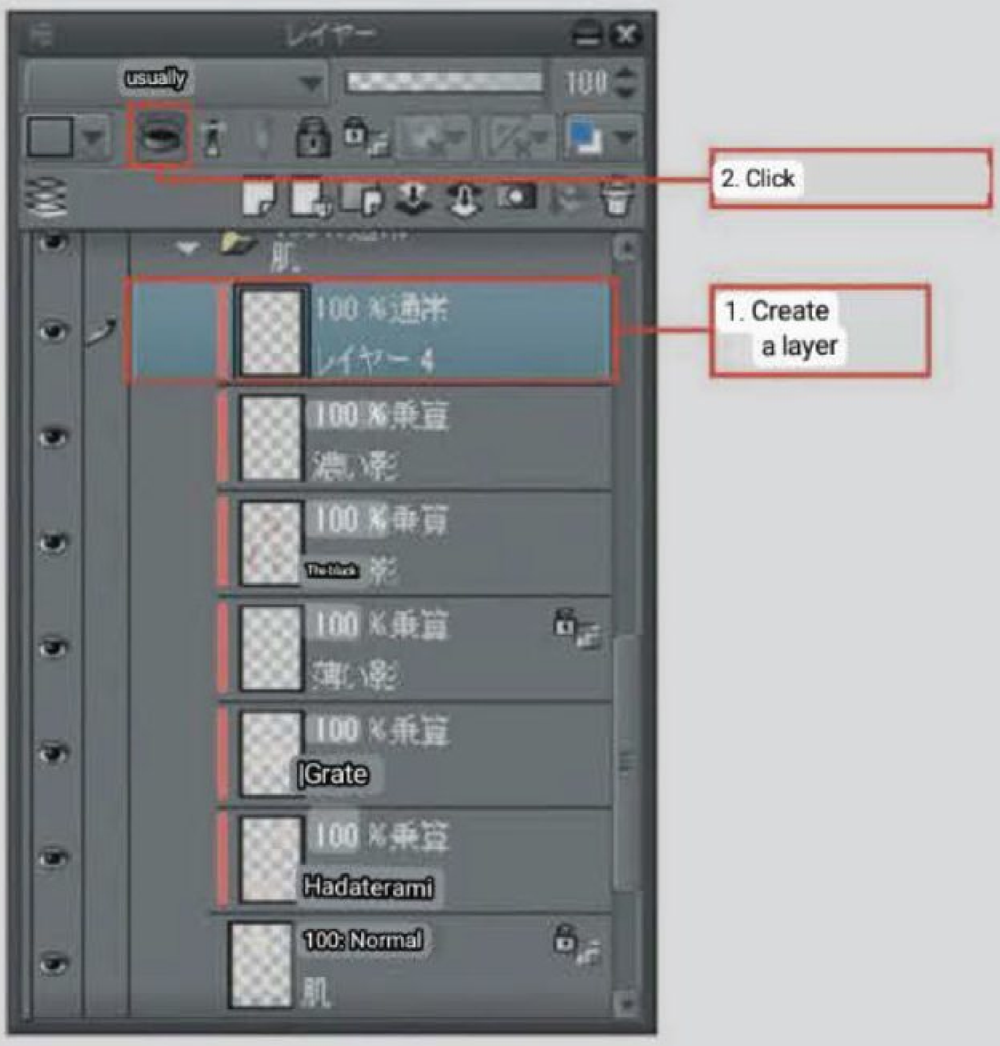
Point

If the brightness of the undercoat color is "100", set the brightness of the reflection to "100" as well to make it closer to white. desaturates to .

Example of reflection using [Screen]

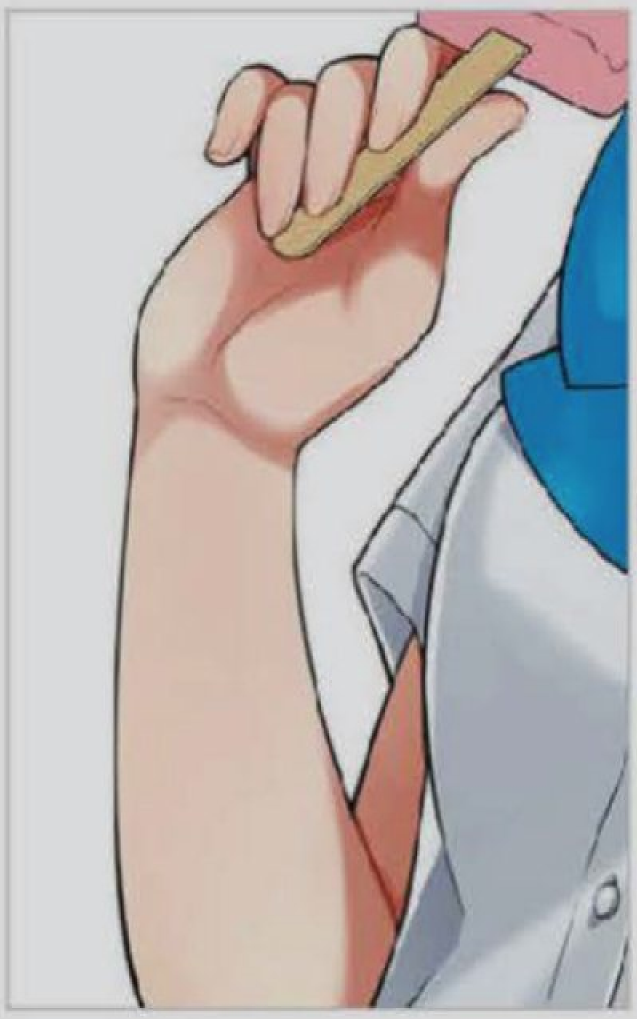
When the blending mode is set to [Screen], the colors of the layers are blended brightly. Here, we will draw the reflection with [Screen].

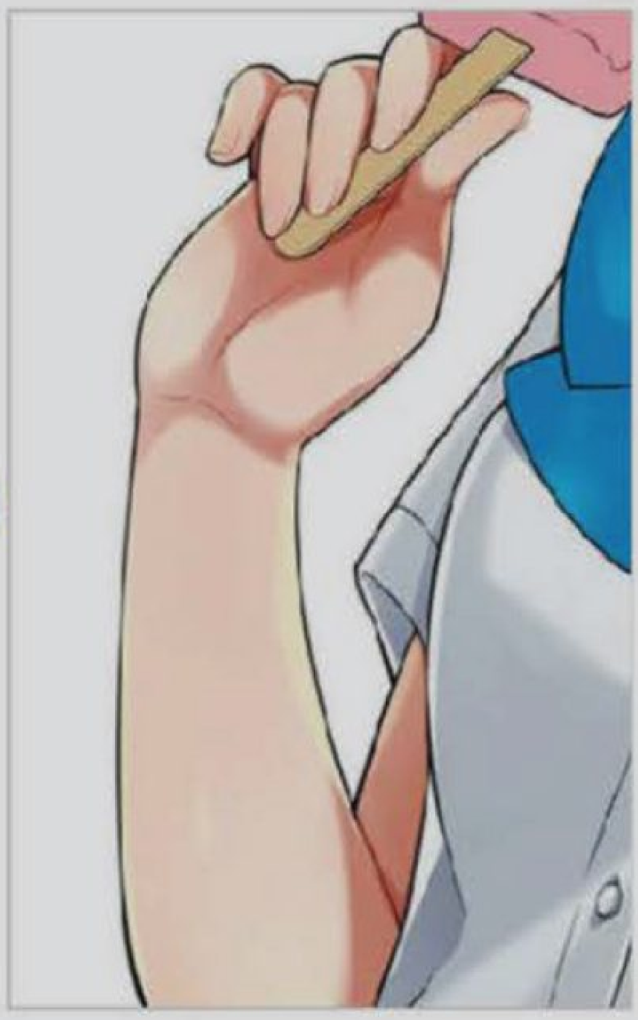
1 Create a new layer and click Clip at layer below.



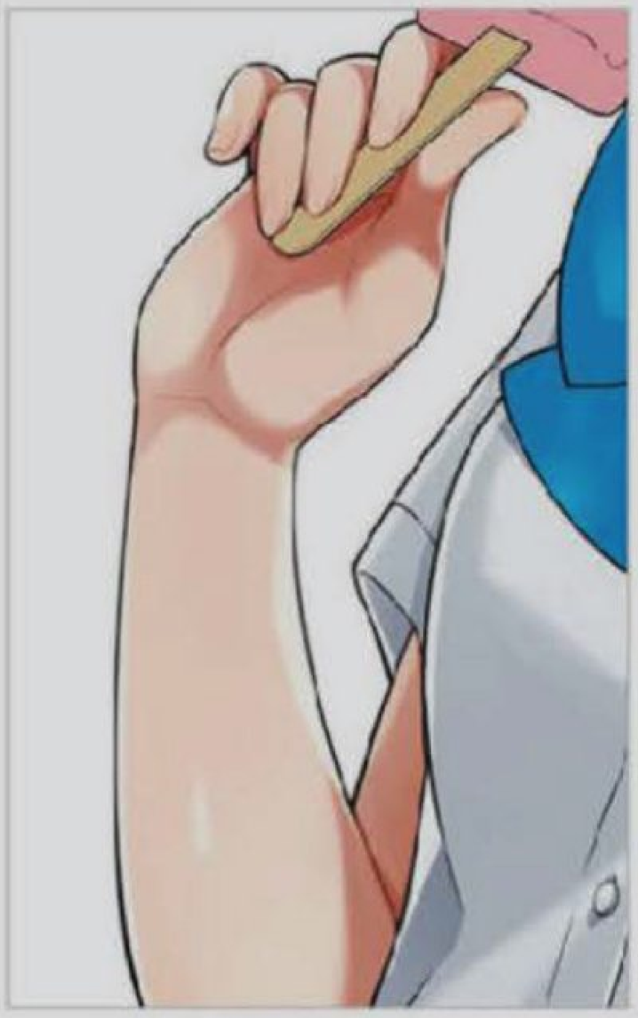
2 Set light yellow (R:255, G:241. B207) as the drawing color and paint the reflection.







3 When the composition mode is set to "Screen", the color of the reflection becomes natural.



Point

If you feel the color of the reflection is too bright, lower the opacity of the layer. It would be nice to adjust.

●Highlight

Highlights are painted with the lightest color. White or a bright color close to it is often used.

highlight effect

If you add highlights, it will give you a glossy look and create a gorgeous atmosphere. Highlights in the eyes are especially important, and there is a marked difference between those with highlights and those without. *See page 148 for details on how to fill the sample file.

No highlight



with highlights



Eye highlights also make the facial expressions come alive.

| Highlight layer position

Highlights express strong light, so it is not desirable to have them blocked by line art or other paints. It's a good idea to put the highlight layer above all the lineart layers.



PRO EX

3-18 pattern with material

With CLIP STUDIC PAINT, you can easily add patterns to image materials. Here, I will explain how to paste a material from the [Material] palette and transform it into a shape.

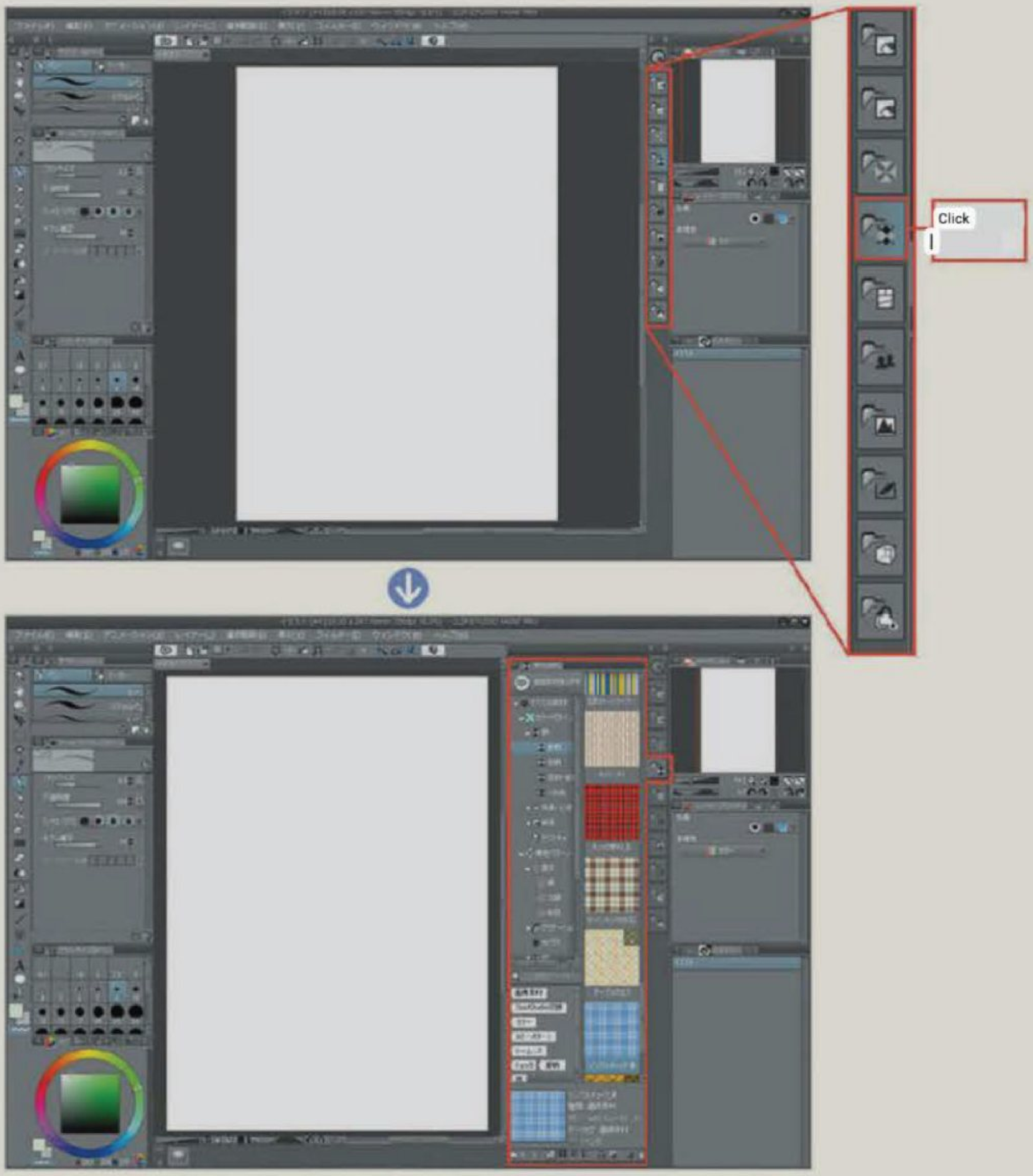
use material patterns

There are various image materials in the [Material] palette. Materials can also be obtained from CLIP STUDIO's [Search for materials].

Here, let's take a look at the process of adding patterns using image materials.

TIPS How to display the [Material] palette

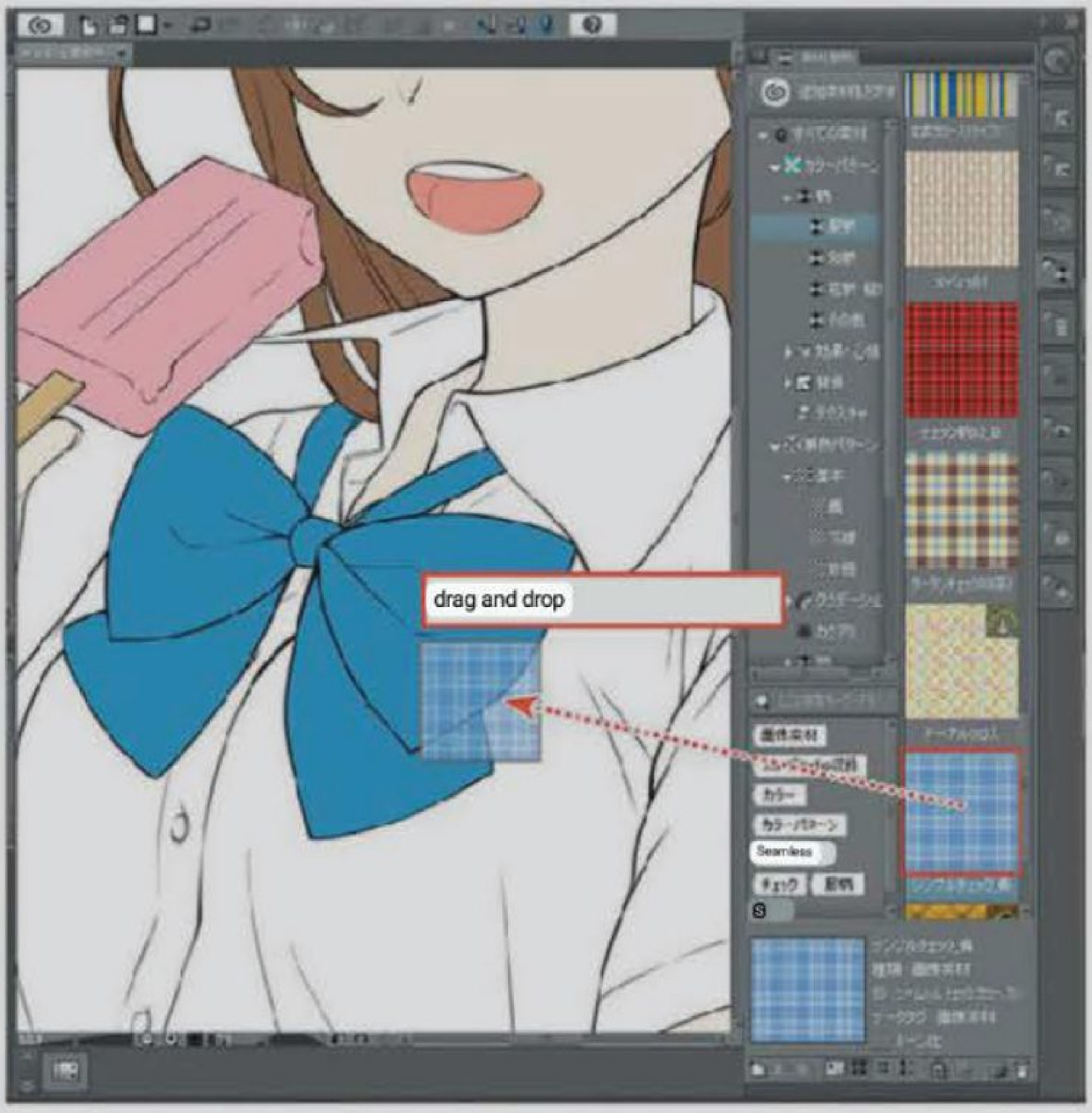
The [Material] palette is arranged like a button in the initial screen. Click any button to display it.



■ Aligning patterns with mesh deformation

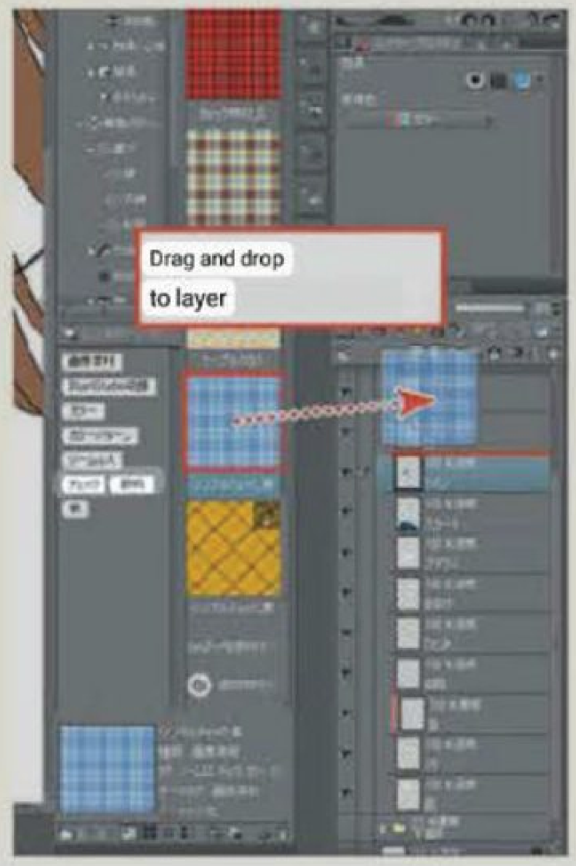
We will explain how to paste the pattern material and adjust the shape of the pattern using the [Mesh transformation] transformation method.

1 Select materials from the [Material] palette [Color pattern], [Pattern], and [Clothing pattern] and paste them onto the canvas by dragging and dropping.

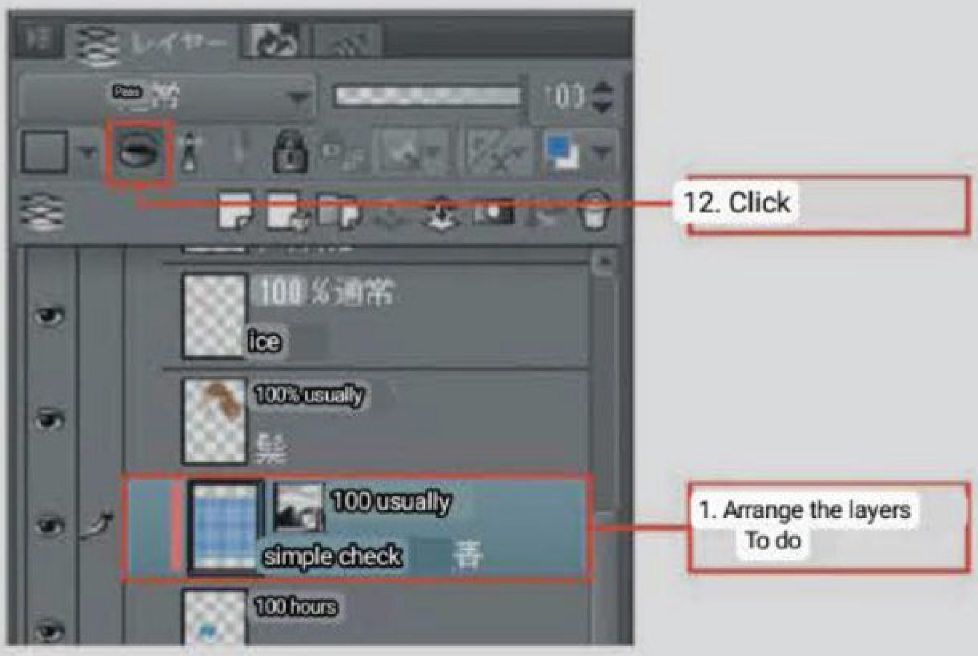


TIPS Drag and drop to the [Layer] palette

素材 Basically, you can paste by dragging and dropping onto the canvas window, but you can also drag and drop onto the [Layer] palette to paste in the desired layer order.

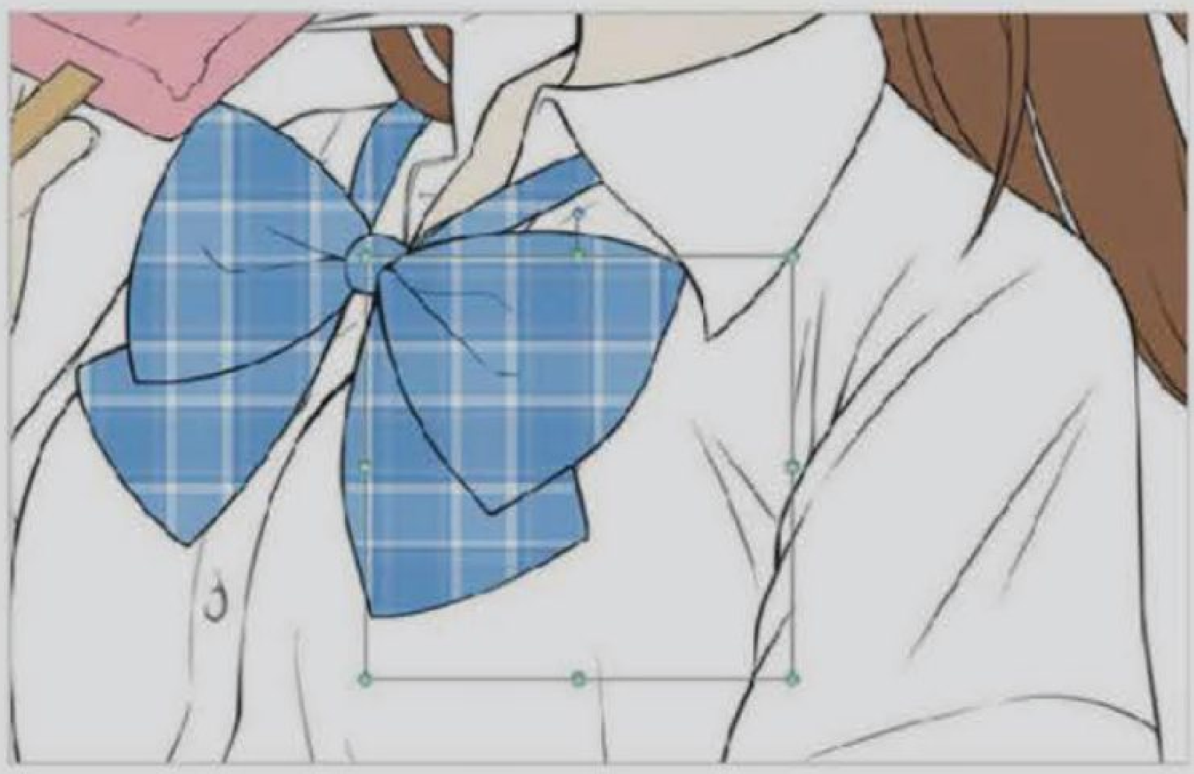


2 Place the image material layer pasted from the [Layer] palette on top of the undercoat layer and [Clip at Layer Below].



3Adjust the pattern size. You can enlarge/reduce/rotate the material using the [Operation] tool "Object".





4 Since mesh transformation cannot be performed on the image material layer, select [Layer] menu → [Rasterize] to rasterize.

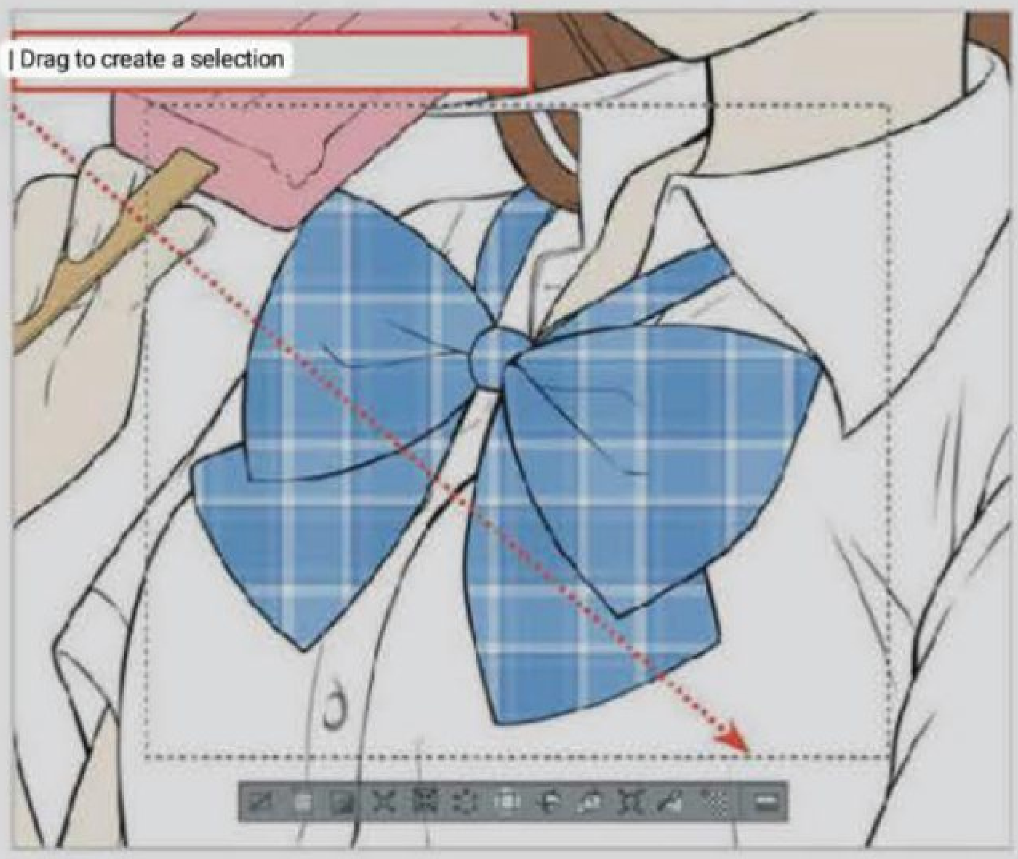


Keyword

Rasterize

Converting a special layer to a normal layer (raster layer) is called "rasterization".

5 Create a selection area surrounding the pattern with the [Selection area] tool [Rectangular selection].



Point

The image material is displayed in the shape of a ribbon with [Clip at Layer Below], but in reality there are hidden parts and the material is all over the canvas.

If you don't create a selection range, the entire screen will be transformed into a mesh, making it difficult to operate as you imagined.

6 Select [Edit] menu > [Transform] [Mesh [Transform]. Mesh Transformation allows you to transform images into complex shapes by moving grid-like guides.



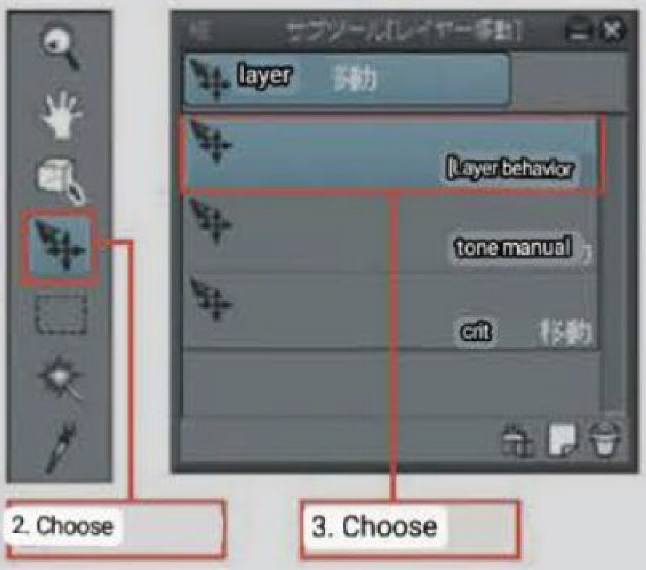


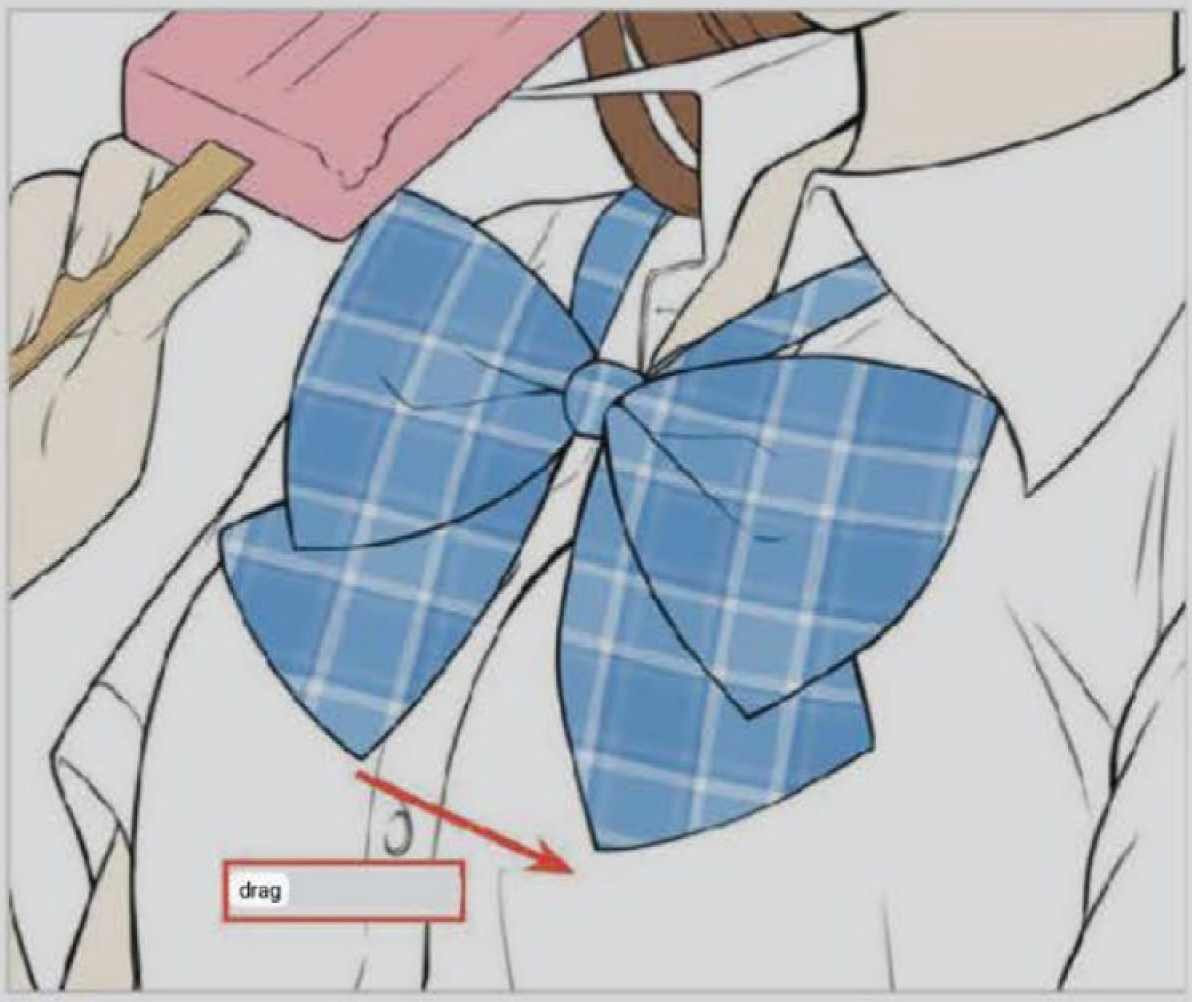
7 The pattern is continuous at the loop of the ribbon and the sauce, so adjust it. Select the [Layer] menu > [Duplicate Layer] to duplicate the pattern layer.



8 |Select the duplicated layer and move it with the [Move layer] tool.



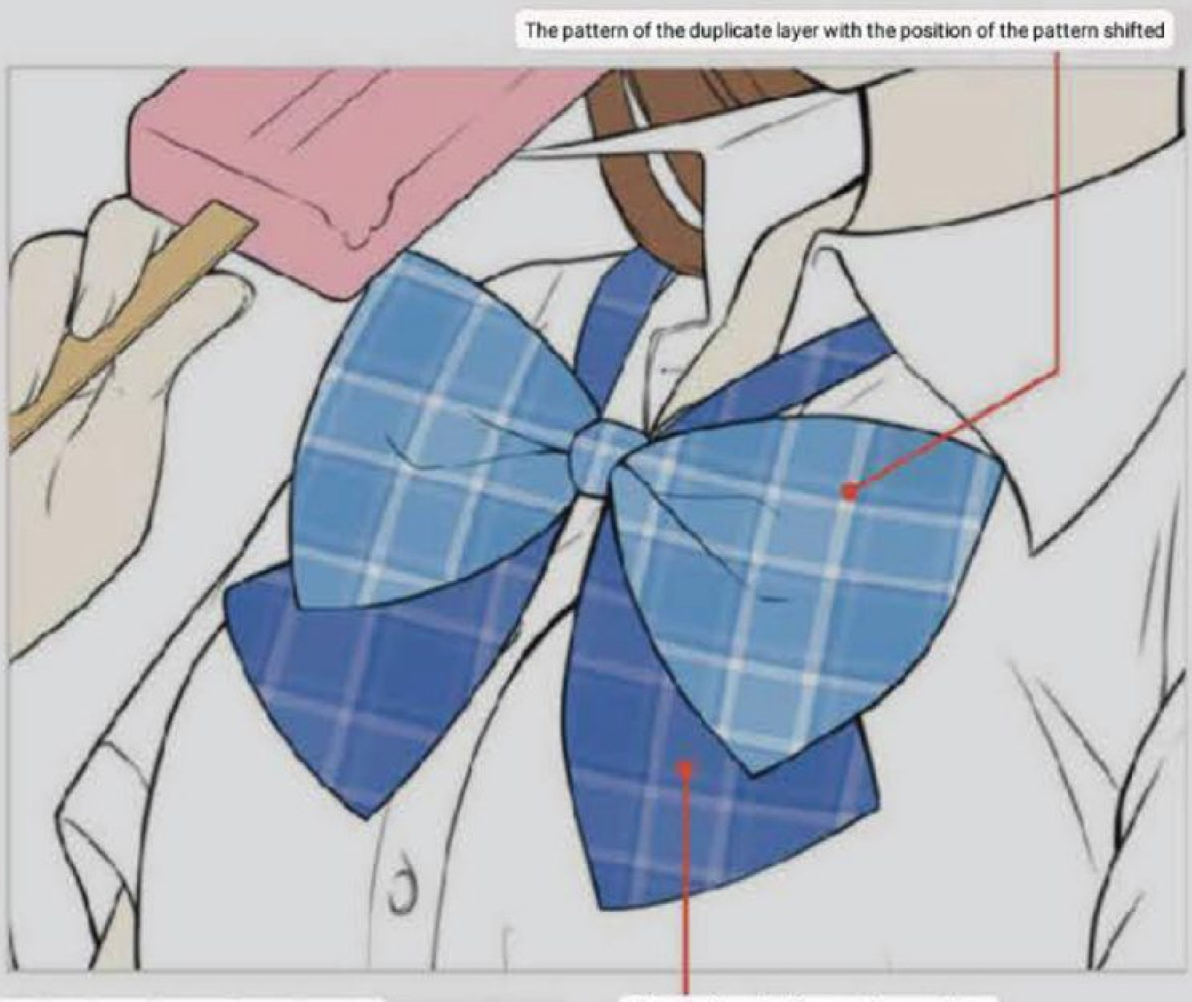




Move the pattern.

9 From the [Layer] palette, use [Create layer mask] to create a layer mask, and use a tool such as the [Eraser] tool to erase the Mask the parts other than the ring.





Display the mask range for explanation

([Layer] menu → [Layer Mask]

→ [Showing the mask morning range.

Mask the duplicate layer. The pattern of the lower layer is displayed

TIPS Fill tool

You can also select a transparent color and use the [Fill] tool > [Refer to other layers] to mask.



It is convenient to set the line drawing layer as a reference layer and set [Refer other layers] as shown on the right, so that only the line drawing can be referenced.

[Do not refer to editing layer]





If you refer to the layer with the selected pattern Since the mask will be based on the pattern color, I turn on [Do not refer to editing layer].

10 patterns are ready.



PRO EX

3-19 draw a pattern

Here, we will draw a pattern with a pen. Hand-drawn patterns have a certain taste and are easy to blend in with other colors, so it is better to draw simple patterns.

Duplicate line

Here, let's take a look at the process of adding a pattern, using a skirt as an

example. 1 Create a new layer and use the [Pen] tool

- Add a line with the [G-pen].





Draw a line that follows the shape of the skirt.

2 Duplicate the parallel lines with the [Layer] menu → [Duplicate Layer].



3 Create 4 horizontal lines

Move with the Move tool.

by duplicating and moving

layers repeatedly.







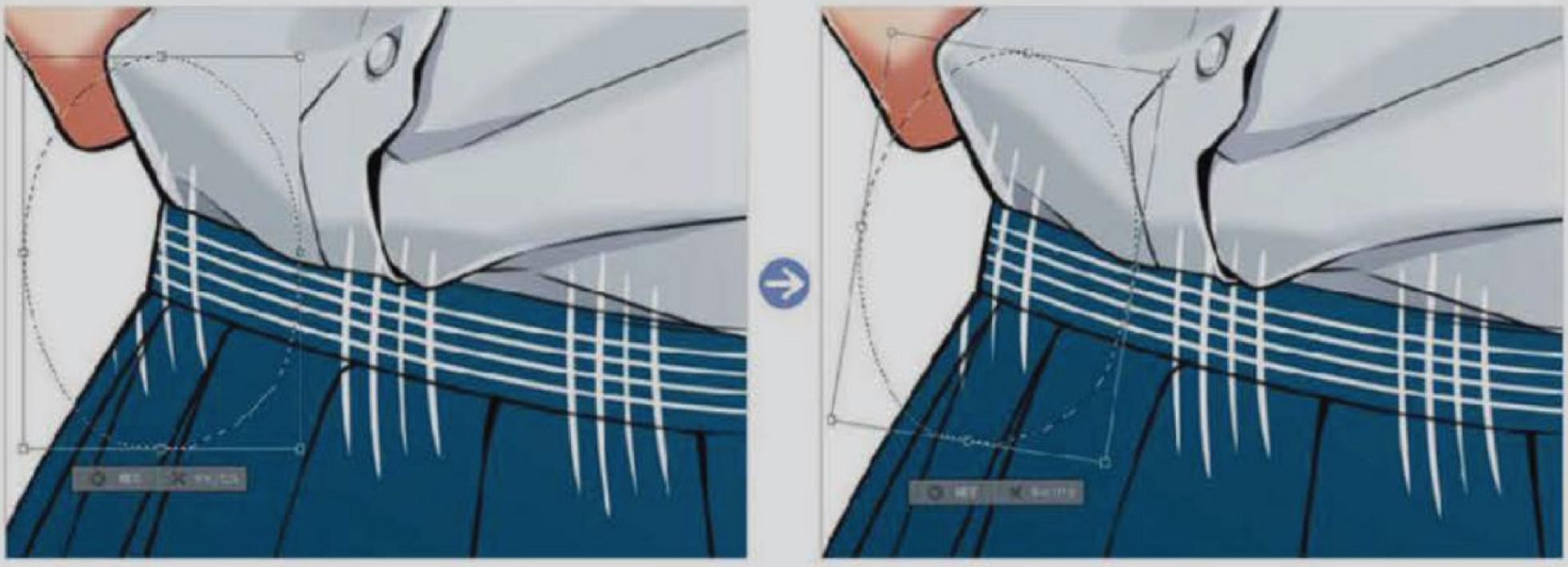
44 Create a new layer and draw 4 vertical lines.



5 Select the process zone line from the [Layer] menu → [Add Layer] Duplicate.



6 Add an angle to the shape of the skirt using the [Edit] menu > [Transform] [Scale up/Scale down/Rotate].

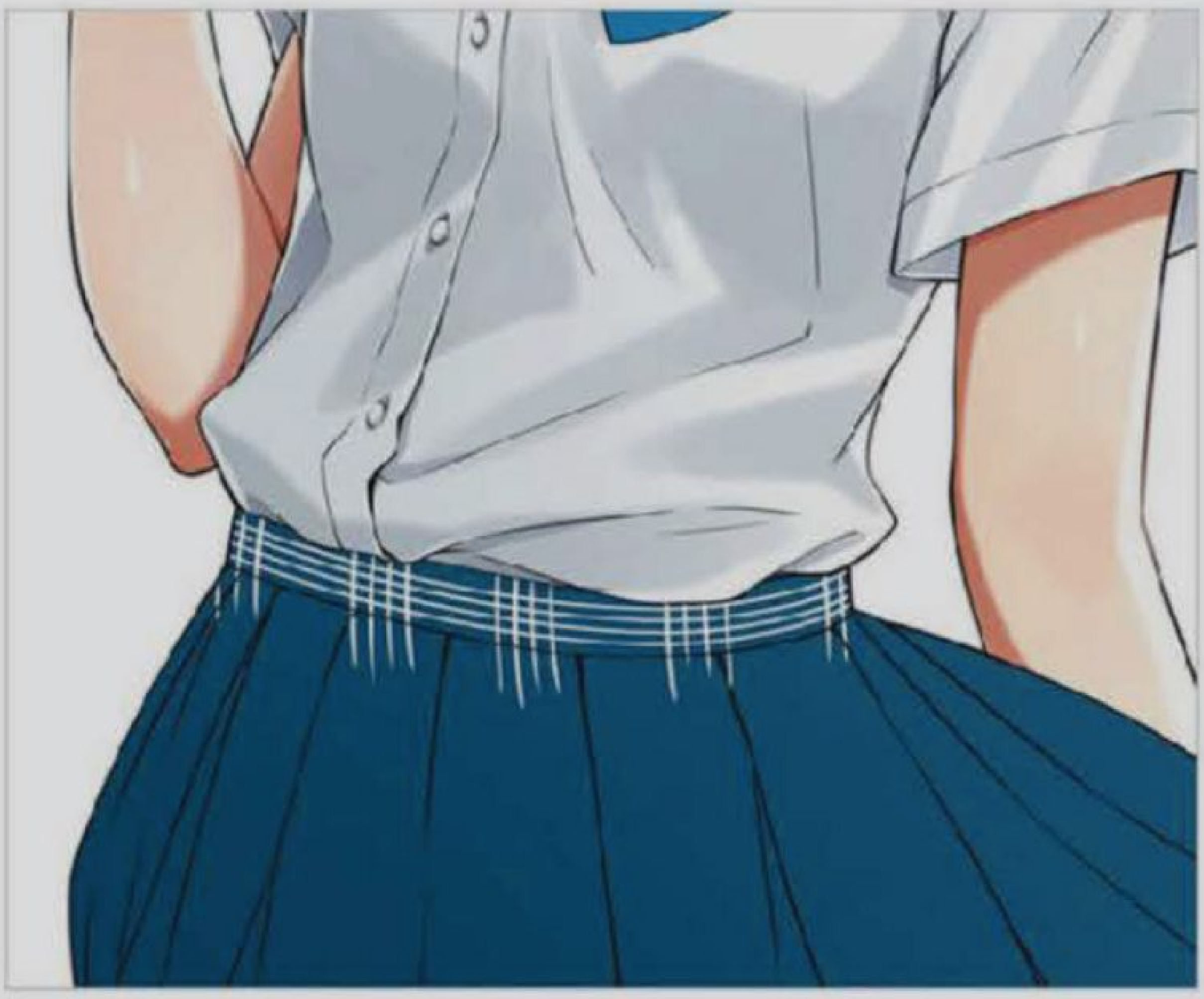


7 Now that we have more layers, let's organize the layers of the lines we've drawn so far. The vertical lines are grouped into "pattern vertical lines" and the horizontal lines are grouped into "pattern horizontal lines".

For the "pattern" and "horizontal" layers, turn on [Clip at Layer Below] and apply the undercoat to the skirt.

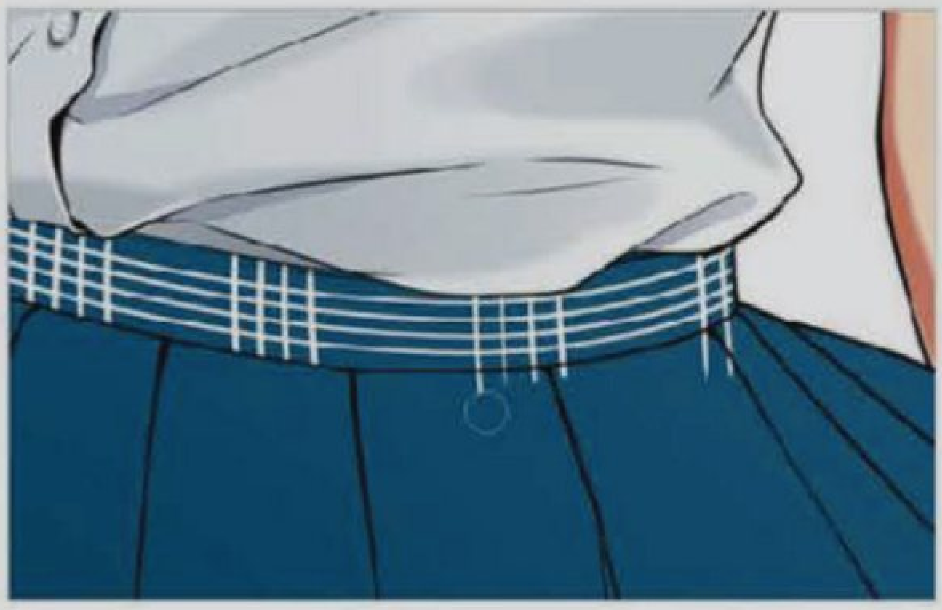
clip to.

With this, the part protruding from the skirt disappears.





8 Erase the other parts that protrude with the [Eraser] tool.



9 Add more lines. Draw a vertical line on the "Vertical" layer.



10 Create a new layer and add a horizontal insert the line. It looks more natural if it is not aligned with the folds of the skirt, so draw with the [G-pen] while keeping in mind the folds and the surface of the fabric.







11 | Since the impression of the pattern is too strong, lower the opacity of the layer and adjust the density. Now you have the pattern for the skirt.





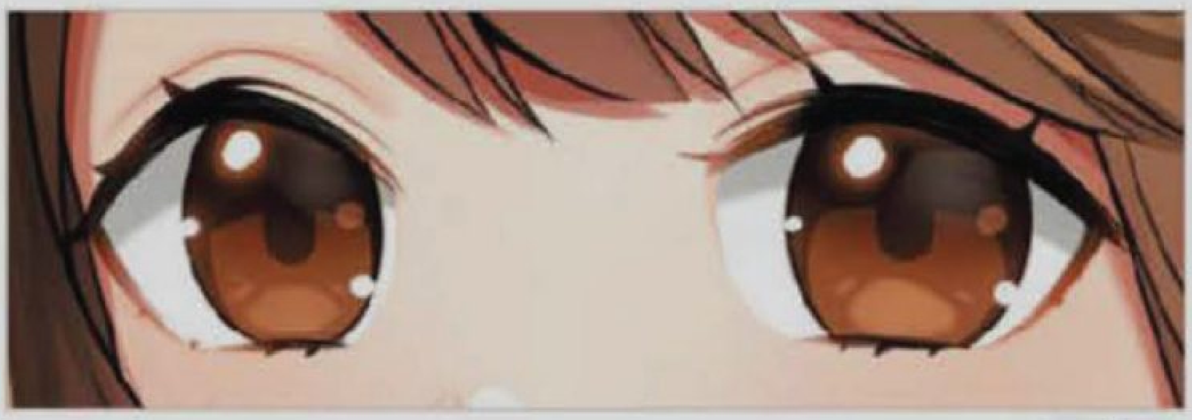
3-20 Layering <Eyes>

Let's add layers to increase the density of the paint. Here, while checking the layer structure of the eye in the example, we will see how the underpainting, gradation, highlights, etc. explained so far are layered.

layer structure of pupil

The "Hitomi" layer folder of the sample file has the following structure. The eyes are the most prominent part of the illustration, so draw them carefully and in detail. Although it is a small part, it tends to have many layers, so I create a layer folder to organize the layers.

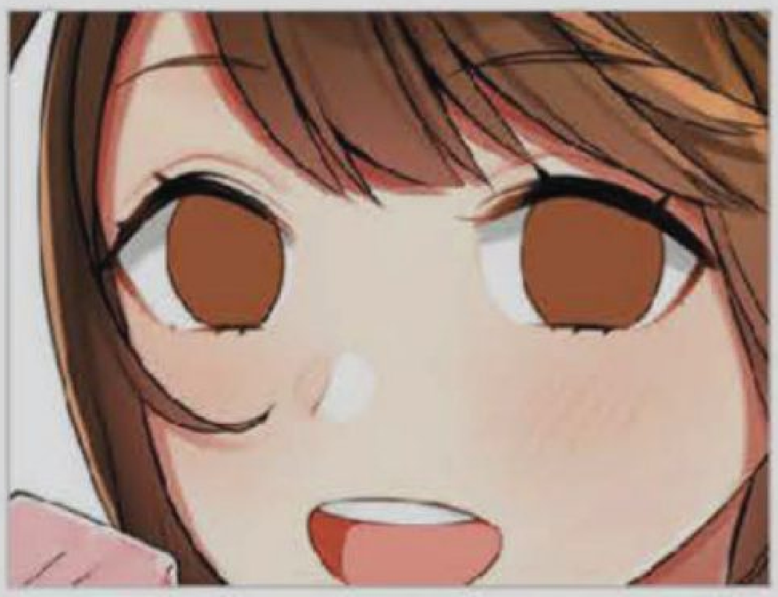




sample

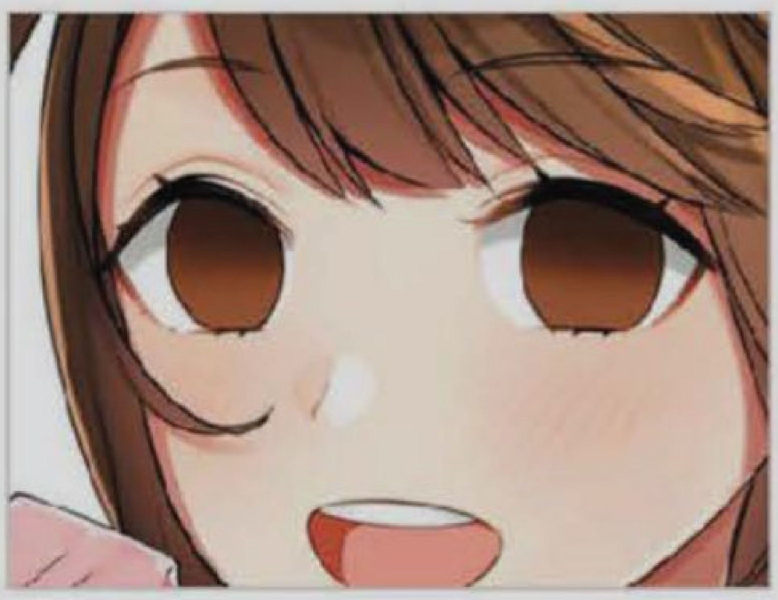
❶ "eyes"

Undercoat layer.

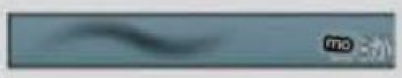


② "Grade"

It is a layer that darkens the upper part with a gradation.



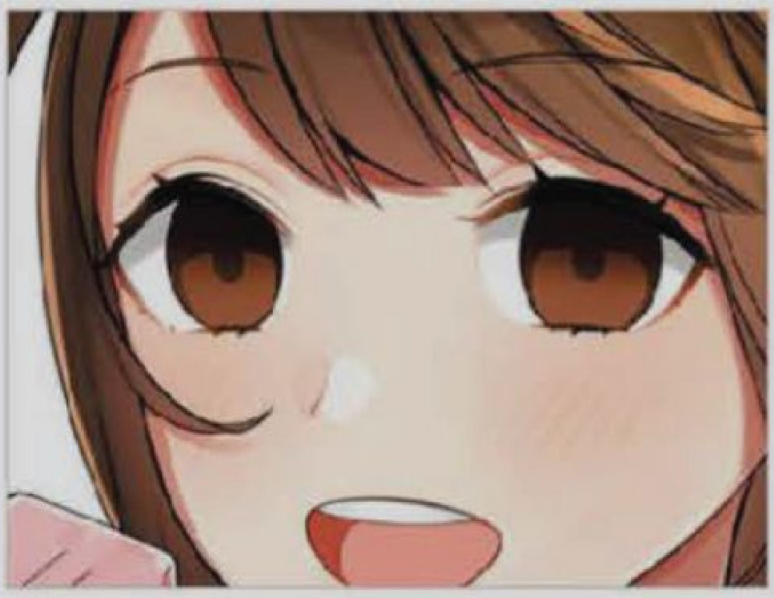




[Airbrush] [Soft] (Brush size 100 ~200) to draw in gradation.

③ "pupil"

The pupil and the dark part of the pupil are drawn on the "pupil" layer. I set the blending mode to Multiply to make the colors darker.





tool palette



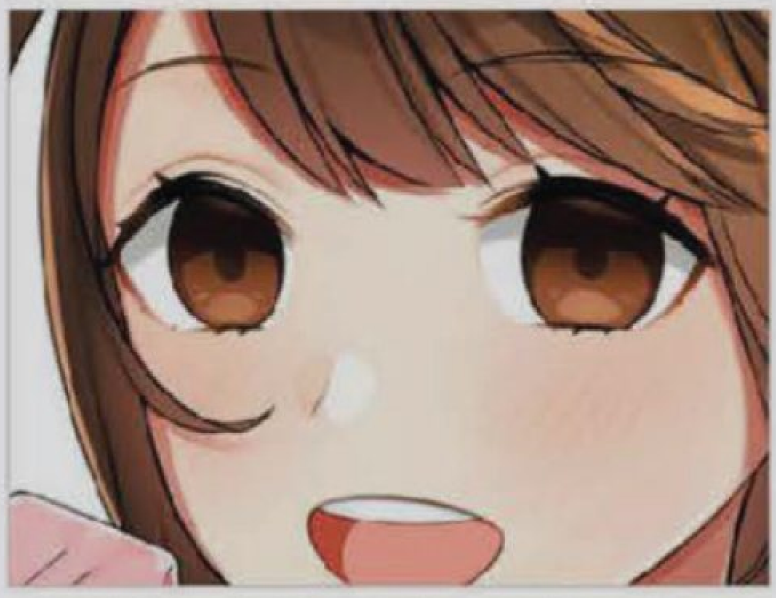
sub tool palette



To paint like the example, the Ben tool is good because it draws clearly. Here we use Solid Ben (with Antialiasing set to Medium) I am using.

④ "Bright part"

The light reflected in the eyes is drawn. Since the blending mode is set to [Screen] (a setting that blends the lower layer and color brightly), The painted area becomes brighter.



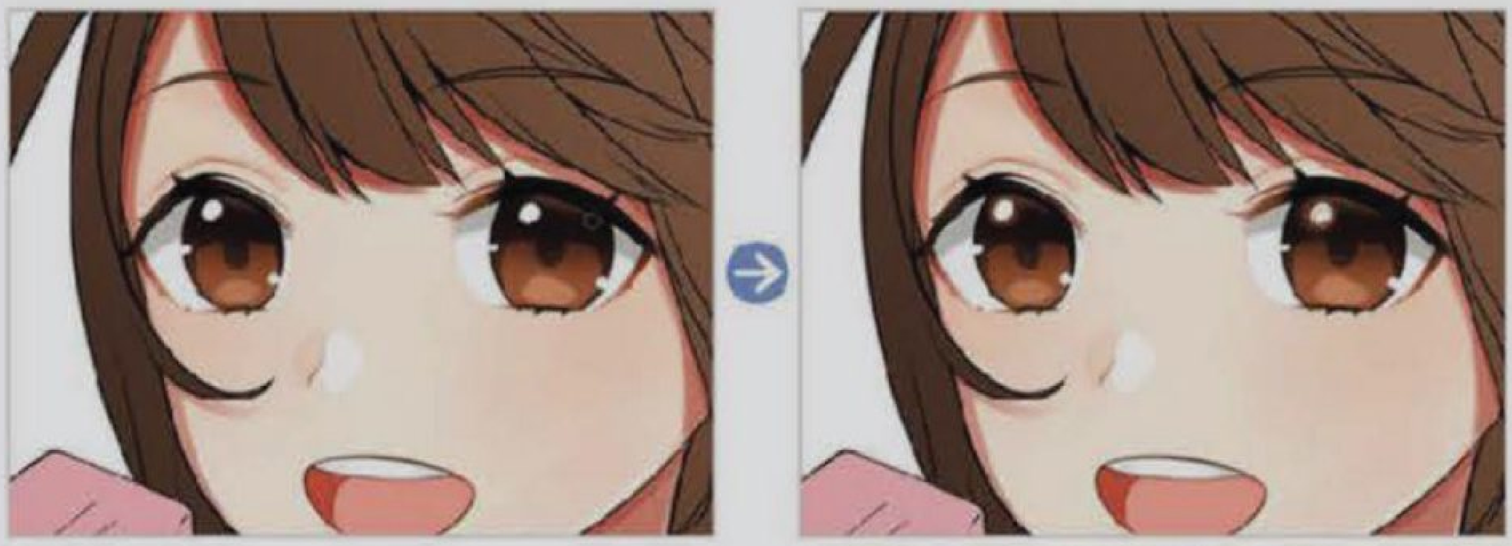




For the sole, I used the [Brush] tool > [Dark watercolor]. Increase.

5 "Around highlights」

It is a drawing to make the light of the highlight appear to be blurred. As a procedure, I draw the highlights of the day and then draw.



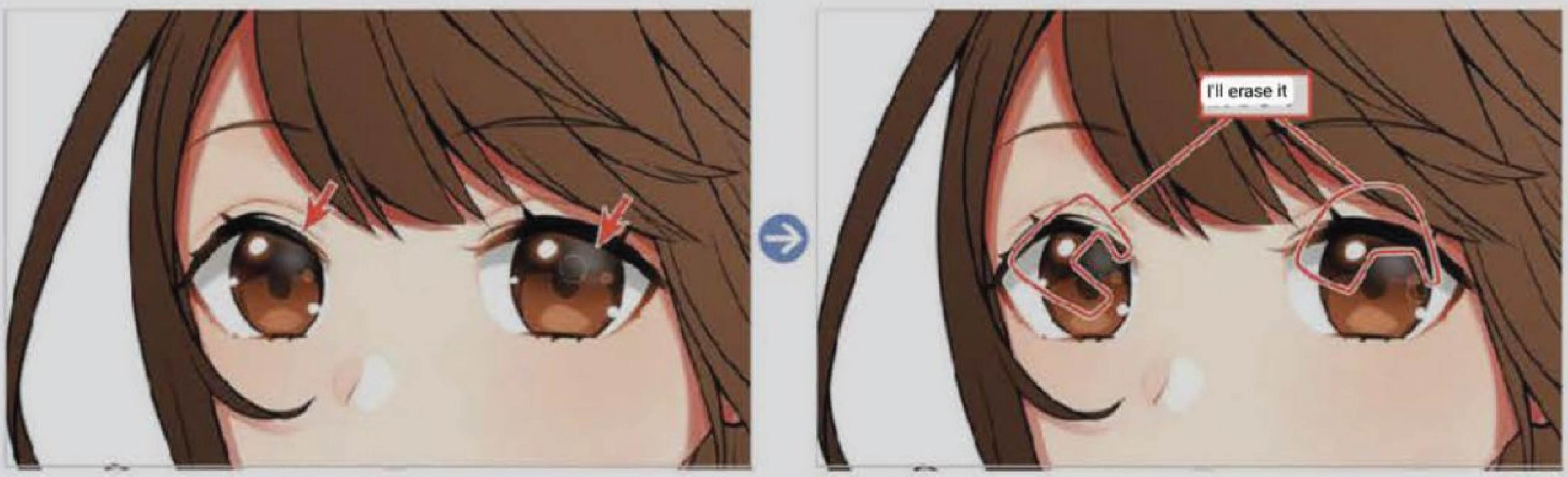


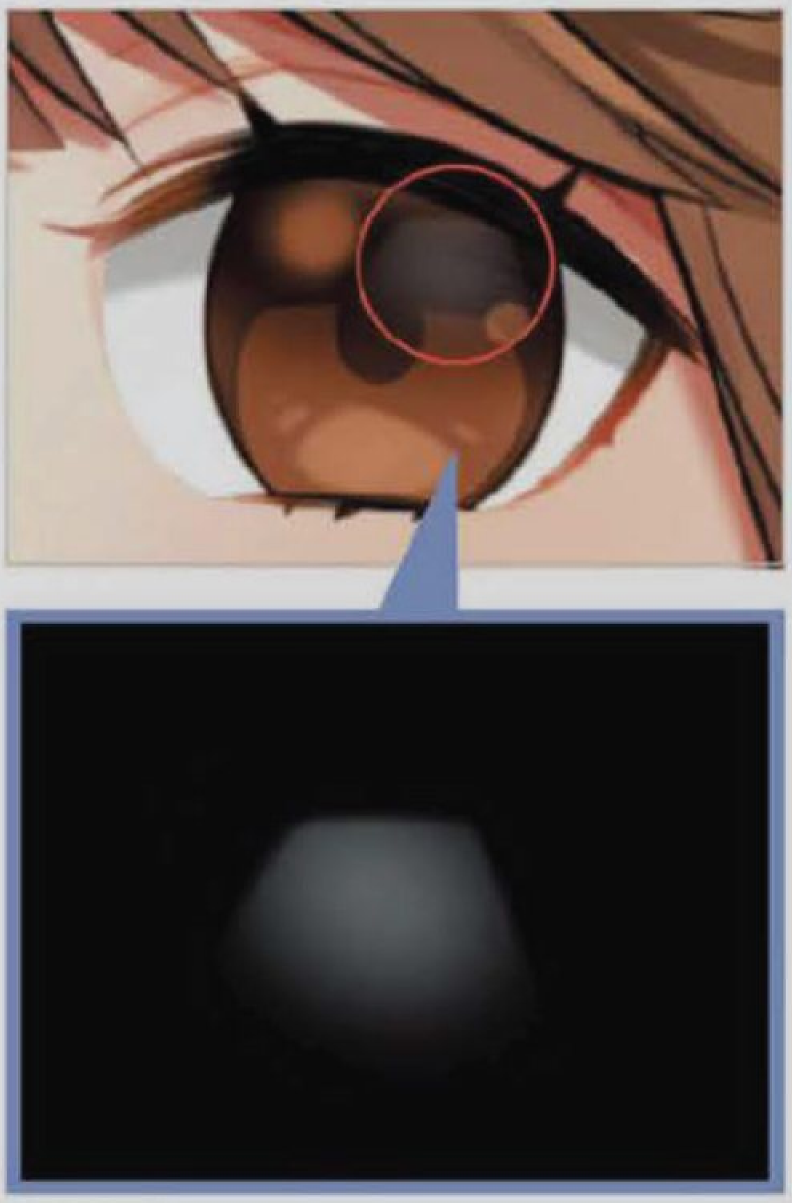
Underneath the highlights, I draw with the "Airbrush" tool [Soft] (brush size 20-30). I set the blending mode to [Screen] to make the colors brighter.

6 "White"

I put a vague white light. Imagining the light reflected in the lens of a camera, it enhances the transparency of the eyes.







drawing part



Paint with [Airbrush] → [Soft] (set brush size to 30 to 40) and erase て、 with the [Eraser] tool [Hard] or [Soft] to adjust the shape.
Later, I lower the opacity of the layer to adjust the density.

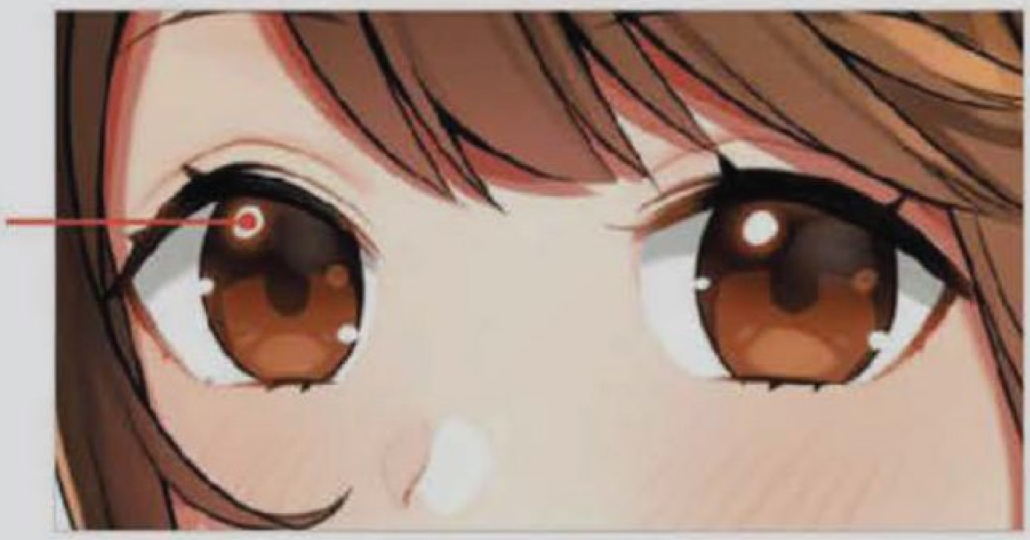
● "Overlay"

Colors are added with a layer whose blending mode is [Overlay]. [Overlay] makes bright colors lighter and dark colors darker. Colors tend to be vivid, so it can be used to add color.



❽ "highlight"

The highlights are created on the "line art" layer.



Overall layer structure of TIPS

Place the layers closer to you on top. Therefore, there are clothes, hair, etc. on the skin. Place the uniform ribbon on top of the clothing.



PRO EX

3-21 Layering <Hair>

Let's take a look at the layer structure of the hair in the example and what is drawn on each layer. Also notice how the blending modes are used to adjust the brightness and hue.

Layer structure of hair

The "hair" layer folder of the sample file has the following structure.





sample

① "Hair"

It's a hair primer.



② "Hair grade"

From the set light source, a darker gradation is added to the shadows.



❸ "Light Grade"

I put a bright gradation in the place where the light hits. In the example, I used a very bright gradation to express the strong daylight. When the blending mode is set to [Addition (Luminous)], the colors are blended extremely brightly.



❹ "Flow of hair"

I draw with a brush along the flow of the hair.



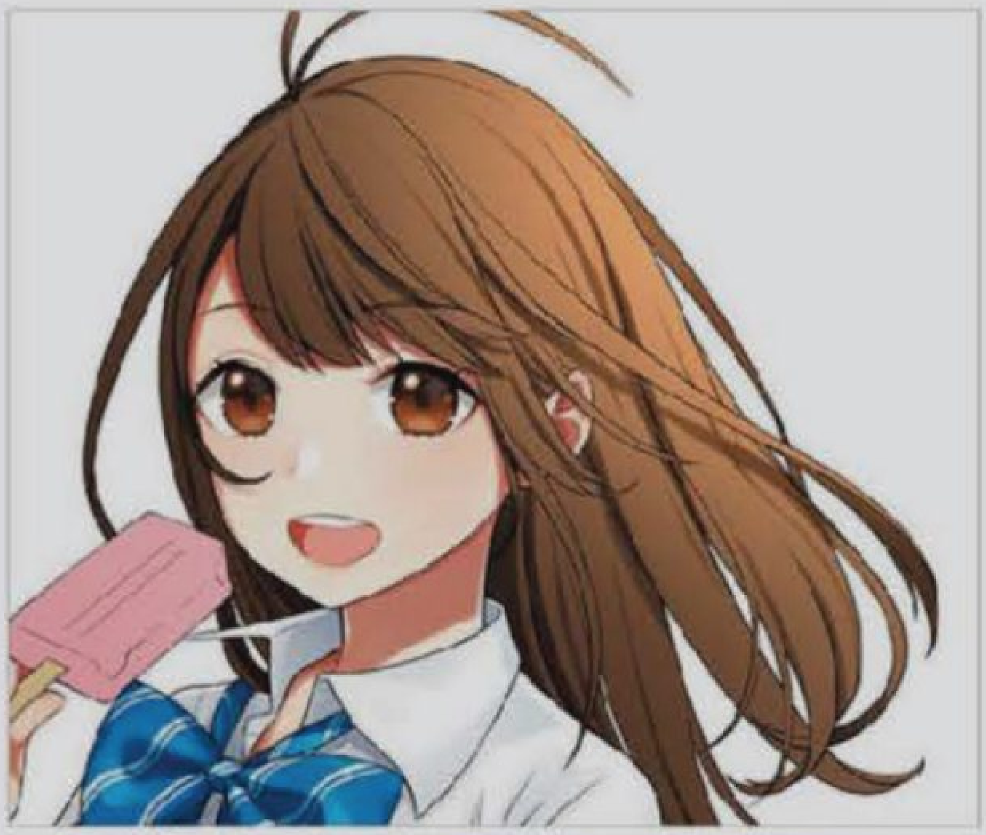




In the example, the [] tool [Dark watercolor] is used. While adding 濃 lightness with pen pressure, I paint with a lighter color than . work on the day layer first).

❺ "Shadow"

This is the layer with the shadow applied.





◎ "Hair shine"

This is a layer for depicting the luster (reflection) of the hair. Since this layer is also set to [Addition (Luminance)] in the same way as layer 3, the color will be very bright.







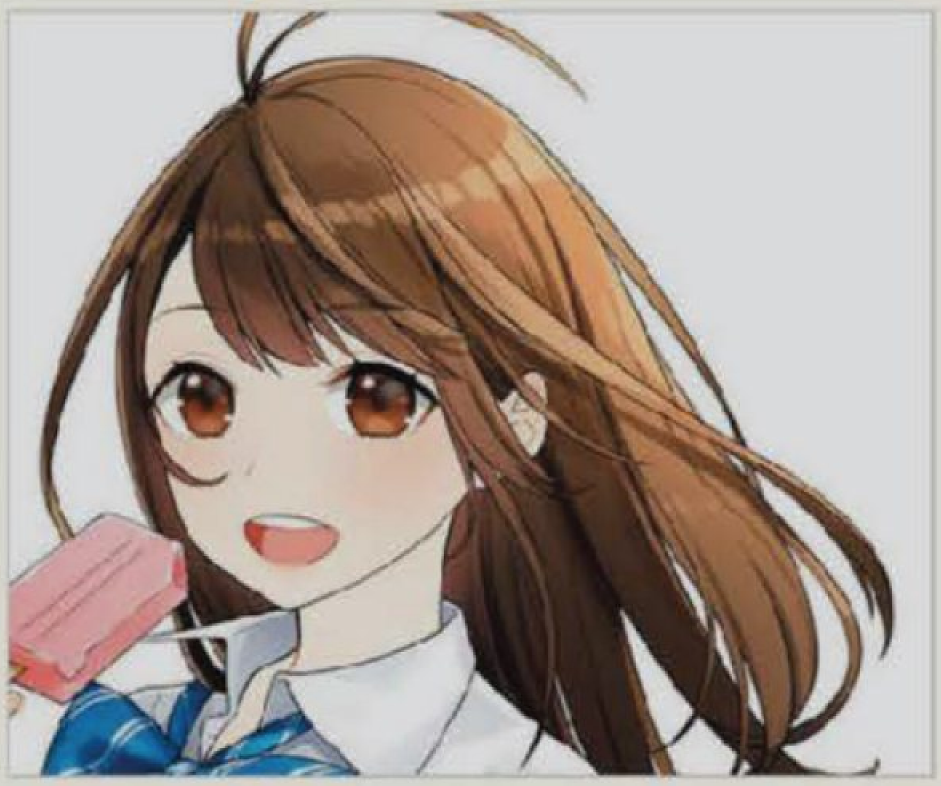


The drawing color is brown (R:173 G115.B:76),
[but
By drawing in a layer, it is brightly combined with the color of the lower layer and turned a color closer to yellow.

I paint with the [] tool [Dense watercolor].

TIPS Try different blending modes

If you set the blending mode of the "shiny hair" layer to [Screen], the brightness will be much less. It is a good idea to select a blending mode according to your finished image.

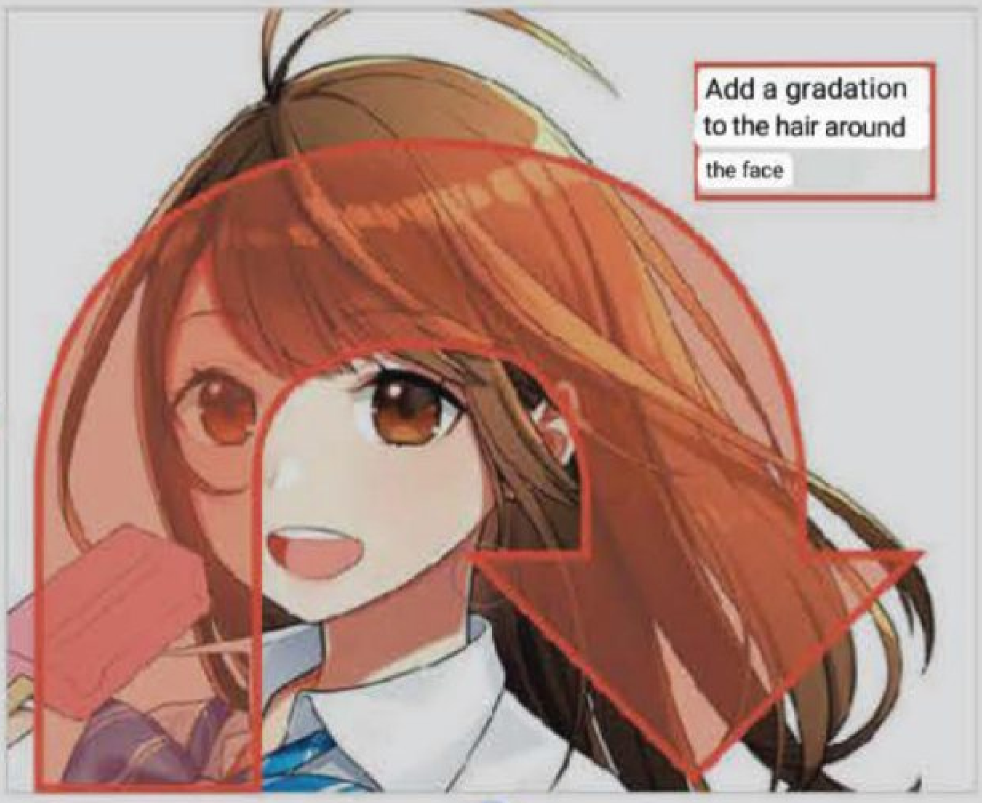


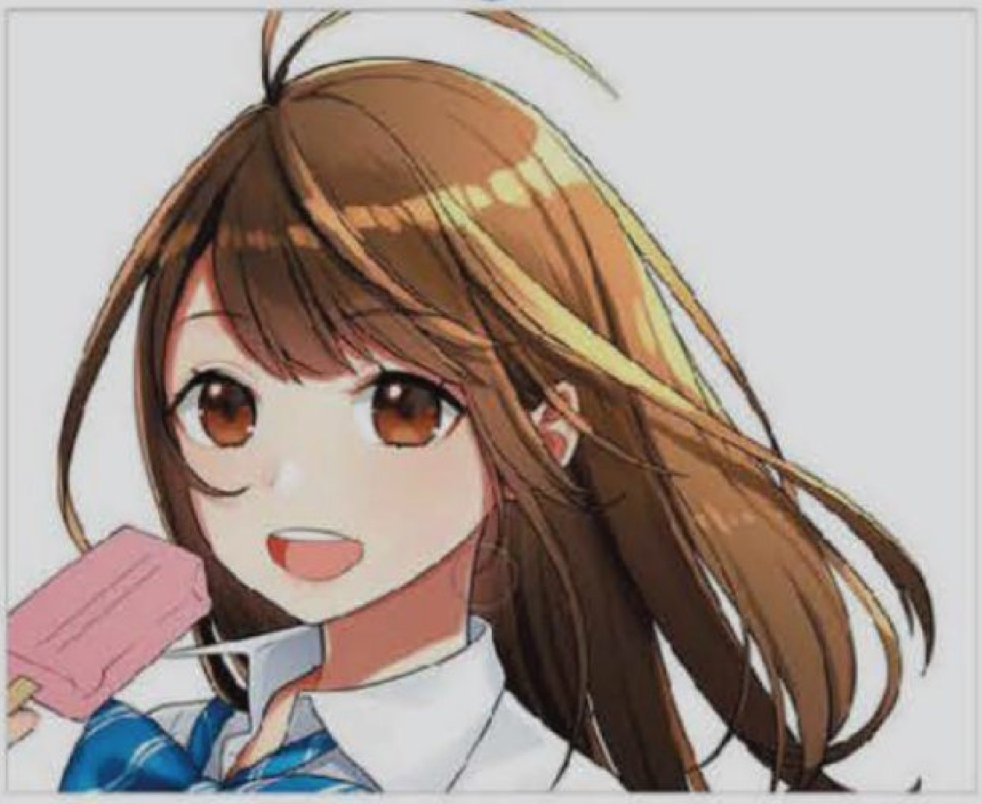
7 "hair color"

On this layer, I use the [Airbrush] tool [Soft] to blend the skin color with the hair around the skin.

The effect is that the character's skin is glowing.











The drawing color is taken from the skin color with the [Eyedropper] tool.



[Soft] brush size
About "150~200px"
Setting.

PRO EX

3-22 Layering <Skin>

While looking at the layers that make up the skin painting, I will explain how the skin is painted in the example. The basics are a base undercoat layer, a shadow layer, a darker shadow layer, a reflection layer, and so on. In the example I'm going to introduce, I've also created several layers with gradations drawn on them.

layer structure of skin

The "Skin" layer folder of the sample file has the following structure. In order to express the smoothness of the skin, many gradations are layered. Set the blending mode to [Multiply] for layers that are darker or darker than the undercoat, and set the blending mode to [Screen] for layers that are brighter than the undercoat.



Gradation



sample

❶ "skin"

This is the base layer for the skin.

Filled with light veil orange (255, G:240 B 225).

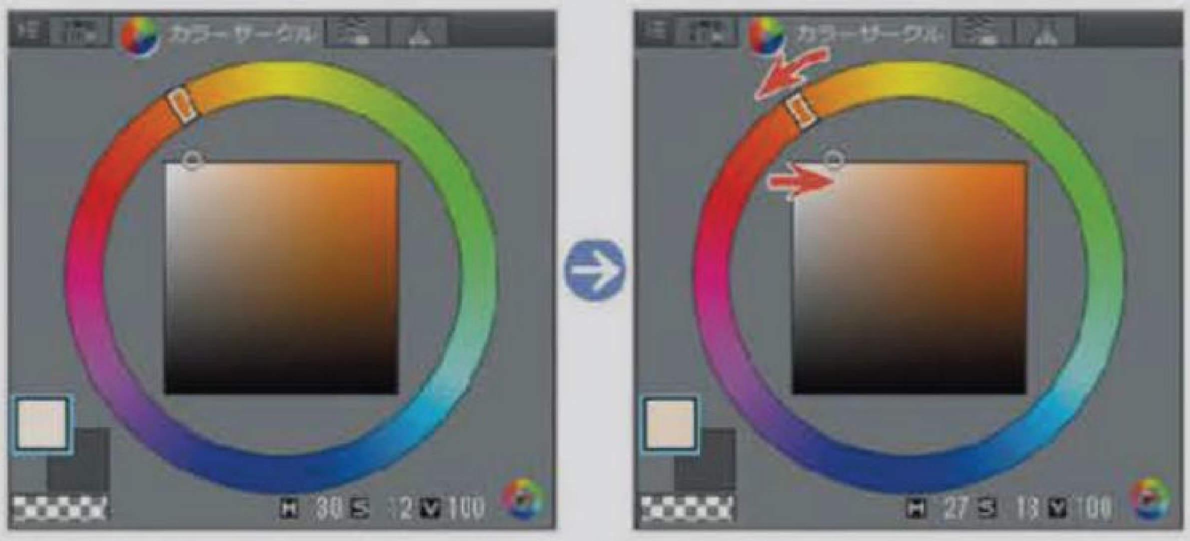
increase.



② "Skin redness"

Redness is added to the skin with a gradation. Apply on cheeks, elbows, fingers, and other places that look rosy.





The drawing color is a pale pink (R: 255, G: 230. B: 210), which is the color of the undercoat, and then slides it slightly toward red using the hue ring on the [Color Slider] palette. .
It is painted with the blending mode set to [Multiply].

③ "Grade"

Add a slight gradation with the same color as the skin in the shaded areas. I'm using the same color as the base color for the skin, but the blending mode is set to [Multiply], so the color appears darker.







[I draw with the airbrush tool
[soft] with a brush size of "100-150px".

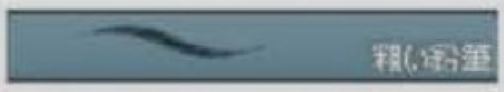
4 "Red Cheeks"

Draw a red line on your cheek. This layer was created during the finishing process of painting.









I use the [Pencil] tool → [E] (brush size is about 6px).

5 "Hoppe Red Airbrush"

This layer adds redness to the cheeks with the [Airbrush] tool [Soft]. Like this layer, it was added in the finishing stage.





6 "thin"

"I'm drawing a shadow gradation that's a little darker than the gradation layer.







The tools used are [Airbrush] and [Soft], just like other gradients.

7 "Skin Shadow"

A layer with a clear shadow.





The tool is the [] tool
[dark watercolor].



The drawing color of the shadow is light brown, but since it is painted on a layer whose blending mode is [Multiply], it is darker than the "Skin shadow".

8 "Dark Shadow"

This is a layer that draws even darker parts of the shadows.





The drawing color of dark shadows is also light brown. Multiply fills are darker than the bottom fill.

③ "Skin Highlight"

I set the composition mode to "Screen" and painted bright reflections.





In the example, the [] tool
[Dense watercolor] is used. Brassica
The size is about 15~20px.



The drawing color is set to light yellow (R:255, G:244, B207).

PRO EX

3-23 Overpainting <Clothes>

Clothes are often divided into parts such as shirts, pants, and skirts. It will be easier to manage if you create a layer folder for each part. In the example, there are layers with patterns drawn on the ribbon and skirt.

Blouse layer structure

The "blouse" layer folder of the sample file is the underpainting, gradation, shadow, and reflection from the bottom. They are arranged in order of illumination.





sample

① "Blouse"

Undercoat for blouse.



2 "Grade"

I added a faint gradation.



3 "Shadow"

I paint shadows to express wrinkles.







The [] tool [Dense watercolor]
is used to create shading.



4 "Dark Shadow"

Draws darker shadows than the "Shadow" layer.





Erase with [Soft] to create a gradation



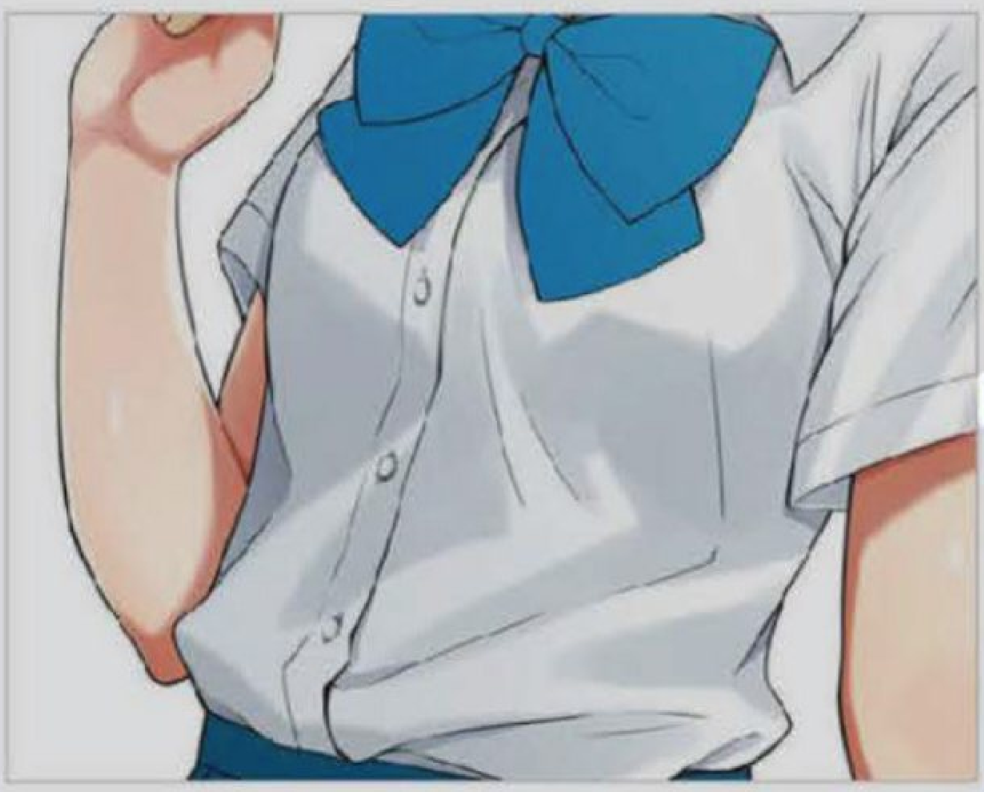
[Ben] tool
➡ [Fill
Pen] or [G
clearly
After applying, use a
transparent color to "air
brush tool
→ Partially
using [Soft]
I am turning it off.





6 "Highlight"

On this layer, I add bright parts to give it a sharp look.





skirt Layer structure of

The "Skirt" layer folder is a shadow layer on top of the three pattern layers.

Layer 66 is on board.





sample

① "Skirt" This is

the undercoat for the skirt.



② "Grade

This is a layer with a gradation added.



6 "Horizontal pattern"

Horizontal line pattern of the skirt.



4 'pattern vertical line'

It is the vertical line pattern of the skirt.



5 "Shadow"

The shadow of the skirt is painted with the [Brush] tool [Dense watercolor].







6 "Shadow Grade"

In this layer, the fold shadow and the overall shadow are superimposed on a layer with the blending mode set to [Multiply] to finish the painting.





drawing part





[Tools > [Dense watercolor] with a large brush size (such as "300px") , etc.).

⑦ "Skirt Highlight"

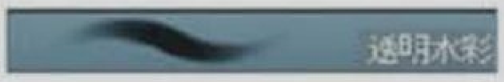
This layer adds bright reflection to express strong light.





drawing part





Set the blending mode to the [Addition of (light)] layer, and set the [] tool → [make Drawn in light watercolor.

Ribbon layer structure

The composition of the "ribbon" layer folder that decorates the blouse is the skirt Add a shadow on the pattern layer in the same way as I'm on board.





sample

1 "Ribbon" The
undercoat for the ribbon.



② "Grade"
This is a layer with a gradation added.



3 "White handle"

This is a layer on which a white line pattern is drawn.





Draw the pattern along the shape of the ribbon fabric. The tool used is [Pen] Tool [G-pen].

① "Pattern pink"

This is a layer on which a pink line pattern is drawn. I draw with the same tool as the "white pattern" layer.



5 "Shadow"

Set the blending mode to [Multiply] and apply the shadow on the layer is.



6 "Grade shadow"

Add a vague shadow to express the roundness of the ribbon.





Sketch part



"Ribbon" layer and "Grade 影」 I'm hiding layers on the ribbon other than layers.

The tool used is [Airbrush] Tool → [Soft].

7 "Ribbon luster"

This is a layer in which the blending mode is set to [Screen] and the reflection is painted.



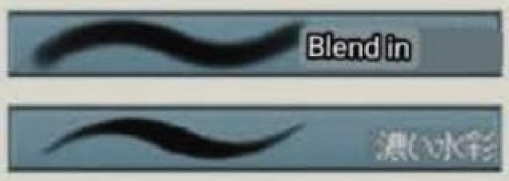
Add gloss with TIPS brush

Draw a light reflection with the [Car] tool [Fill & blend], then add a strong reflection with the [Flower] tool [Dense watercolor] to express the luster.

is.







TIPS Draw shadows and lights in the same color

The drawing color used for the 60 layers is the same blue (R:80.146. B:194).

5 Layers ~(3) have a darker color because the blending mode is [Multiply], and layers are blended

Since the mode is [Screen], it will be drawn in a bright color.



PRO EX

3-24 color the line art

There is a method of partially adding color to the line art and blending it with the surrounding paint. You can easily do this by using [Clip at Layer Below]. This is an effective technique when you feel that the line drawing stands out too much.

add skin color

Blend the skin color into the line drawing around the eyes.

1 Create a new layer above the line drawing layer you want to add color to and [Clip at Layer Below].





nose, mouth, eyelashes
Line drawings such as hair
Drawn "expression"
on the layer
create layer
Did.

2 Draw with the [Airbrush] tool [Soft]. The color of the line drawing will change.





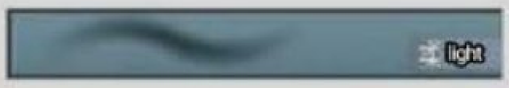
I set the brush size to 12px.

描画 The color is brown (R:124. G:68, B:36).

3 When I looked at the balance and felt that it was too brown, I used the [Airbrush] tool to add black.









If only the line art is displayed, it will look like this.

TIPS 線 to the drawing color

Select [Edit] menu [Change green color to drawing color] to change the color of the drawing (opaque) part of the selected layer to the current drawing color.
change.

This is convenient when you want to change the color of the line drawing.







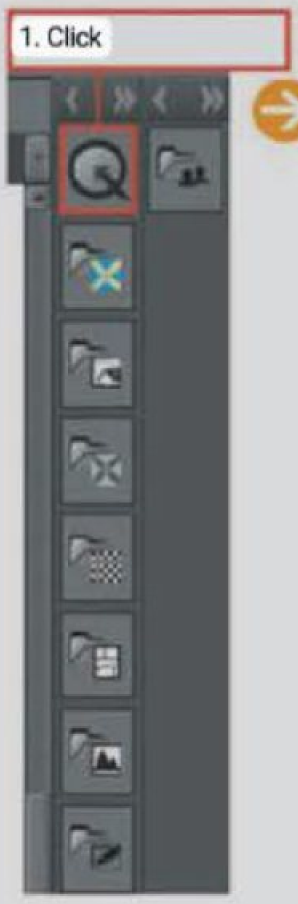
[Quick Access] Palette

The [Quick Access] palette allows you to arrange frequently used tools and menus as buttons. Let's create a user-friendly palette by customizing it to your liking.

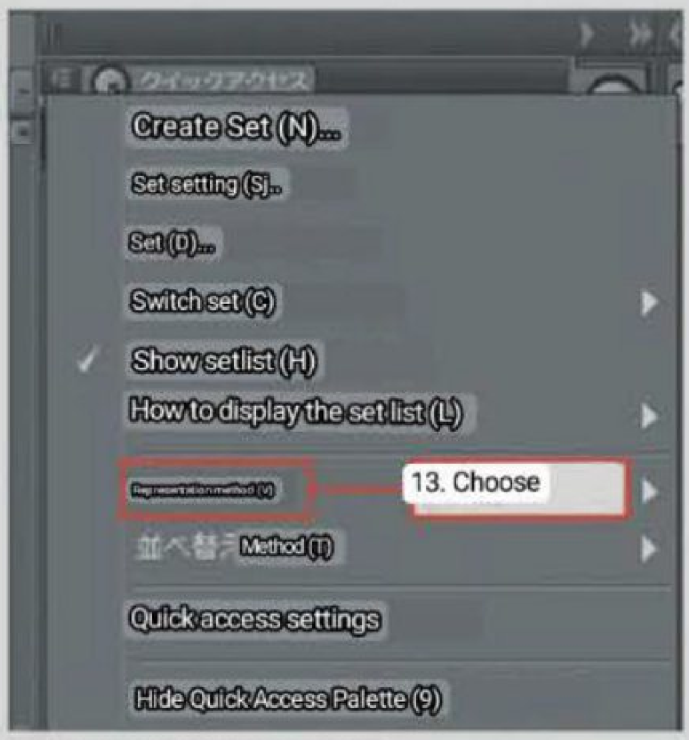
Create and delete sets

You can create multiple "sets" with different contents. You can use them properly depending on the purpose.

Sets can be created and deleted from the menu display.





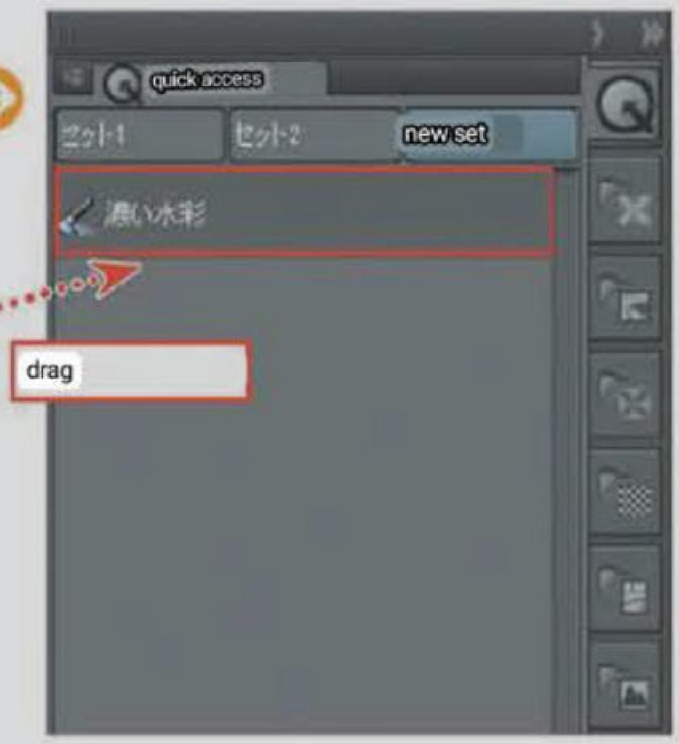


If it looks like a button, click the icon at the top to display it.

Add tools

You can add a tool by dragging it from the [Sub Tool] palette.





Add function

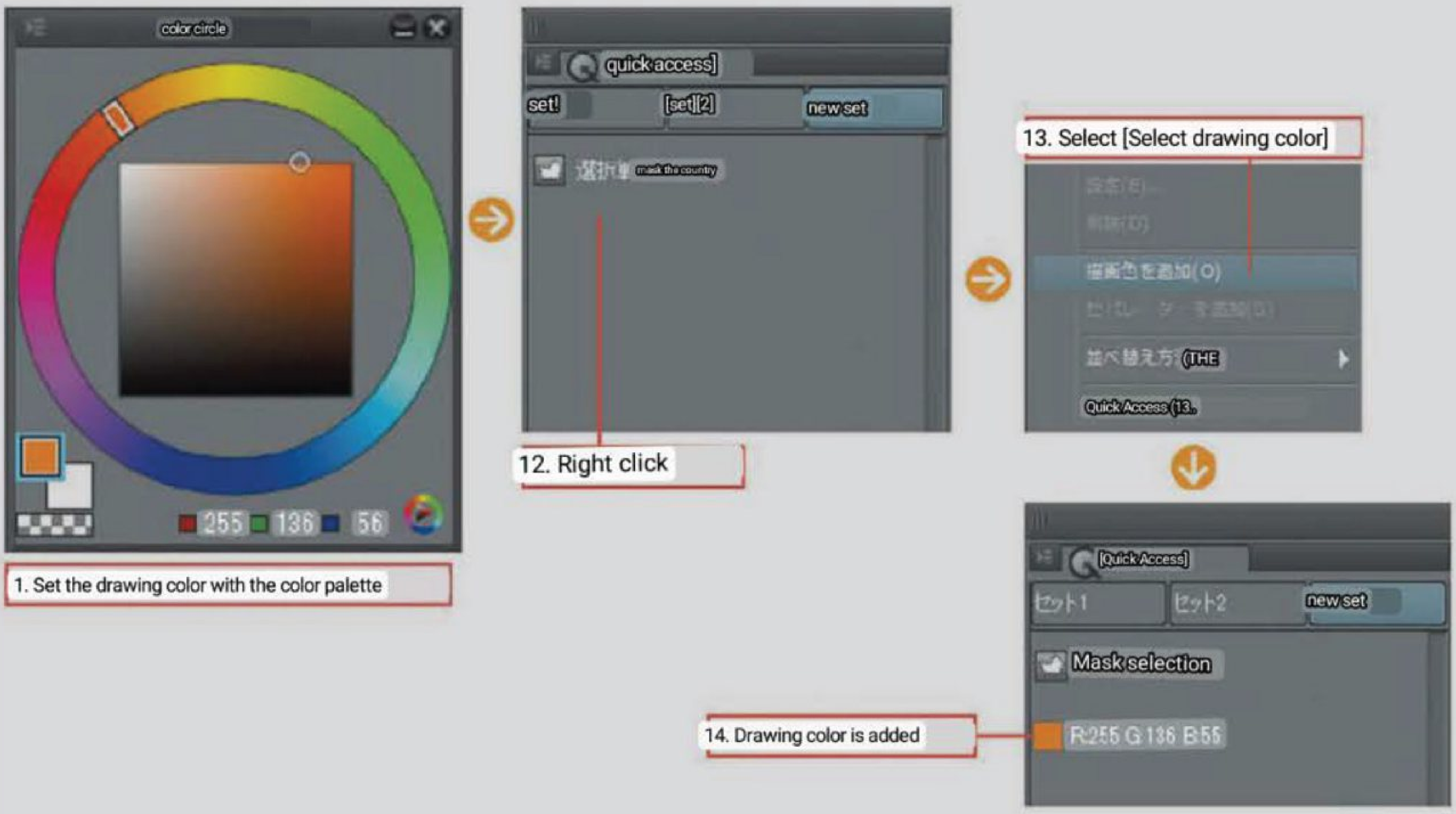
Menu functions can be added from the dialog box displayed by selecting [Quick Access Settings].

increase.



Add drawing color

Right-click on the palette and select [Add drawing color] from the displayed menu. , you can add a drawing color.



■ Sort

To change the position of the

button, hold down the Ctrl key and drag.



4 Chapter

finishing technique



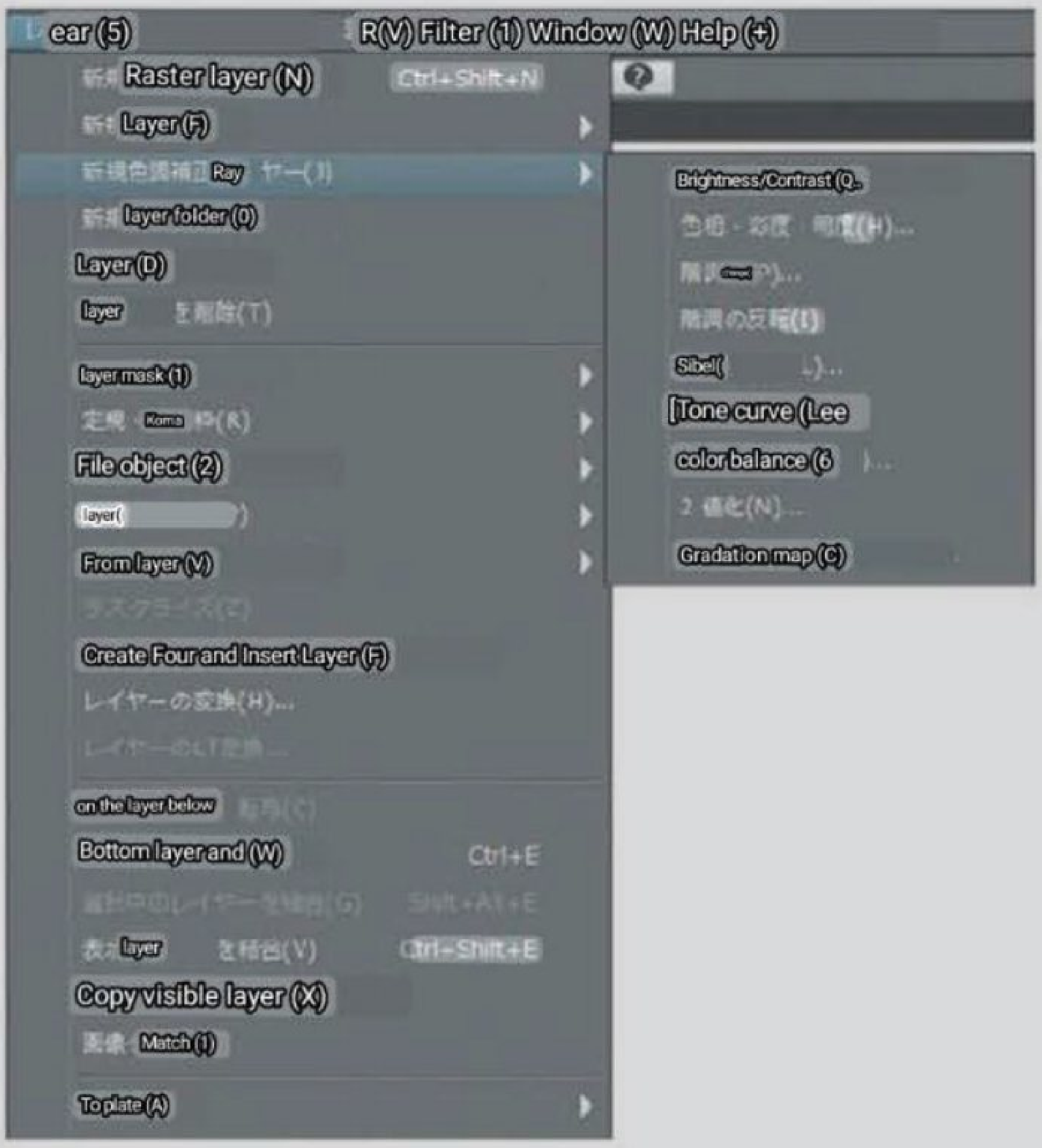
- 4-1 Tone correction
- 4-2 Change colors in blending mode
- 4-3 Adding light effects in blending mode
- 4-4 Blurring effect light
- 4-5 Focus processing
- 46 Backlight
- 4-7 Glow effect for whole illustration
- 4-8 chromatic aberration

4-1 Tone correction

If you want to change the saturation or contrast of the illustration, perform color correction.
Tonal Correction There are many ways to do this. Let's remember how to set each

● Tonal correction layer

A tonal correction layer is a layer that performs tonal correction on the layer below.
From the [Layer] menu > [New Color Correction Layer], select a color correction method and create it. It is also convenient to be able to redo the settings after correction or to disable the correction itself.





Indicate/Not Indicate

If you hide the tonal correction layer, you can state.

Opacity

You can adjust the strength of the correction by lowering the opacity. You can

■ Correction destination of the color correction layer

The tonal correction layer corrects the layer below. If you create a tonal correction layer in the layer folder, the tonal correction will be applied only to the layer inside the layer folder.





Placing the tonal correction layer on top applies tonal correction to all layers.







If you place a tonal correction layer inside a layer folder, the tonal correction will be applied only to the layer in the layer folder.

reset

Double-clicking the thumbnail of the tonal correction layer in the [Layer] palette displays a dialog box in which you can reconfigure the tonal correction.





TIPS Color correction from the [Edit] menu

Color correction can also be performed from the [Edit] menu → [Color correction]. In this case, since only the color tone of the editing layer is adjusted, it is best used when correcting a single layer or an image that combines layers. it would be nice Also, corrections made from the Edit menu are more difficult to correct. Note that you cannot return to the state before correction except by pressing "Redo" ctrl+) immediately after correction.



Brightness/Contrast

You can adjust it by changing the values of [Brightness] and [Contrast]. Contrast is the difference between light and dark. The higher the contrast, the brighter the color. , darker colors are darker.





○ Hue · saturation · lightness

Adjust by changing the Hue, Saturation, and Lightness values.

If you change Hue, for example blue The color can be red or yellow. Even a small value can greatly change the color Be careful, because it will break.

Saturation is the vividness of the color.

Raising the value of [Brightness] makes it whitish, and lowering it makes it blackish. increase.



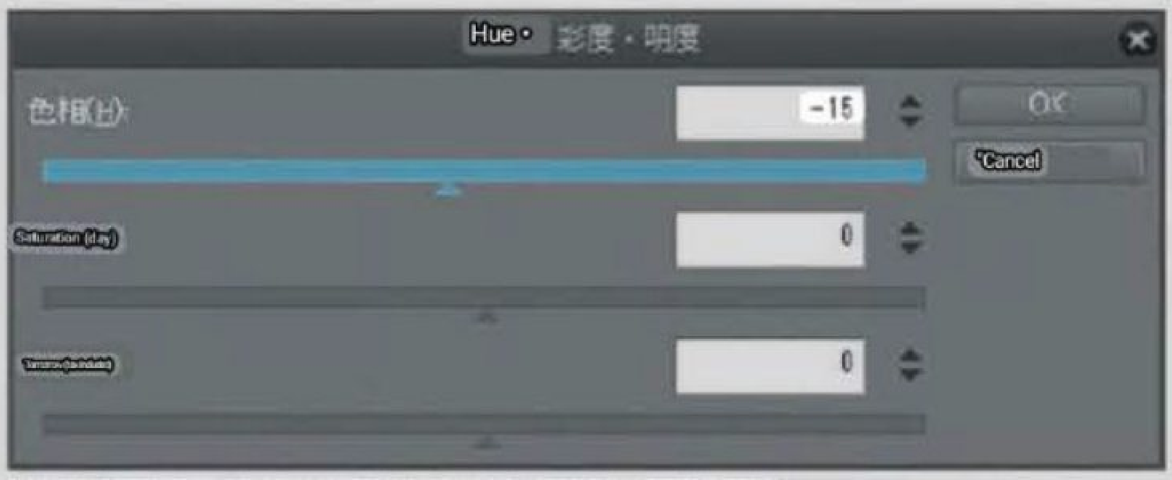


The original image





Hue: 15



With [Hue], even a slight change can result in a large change in color tone.



Hue: -15



[color 度] is the lowest value, it will be black and white.



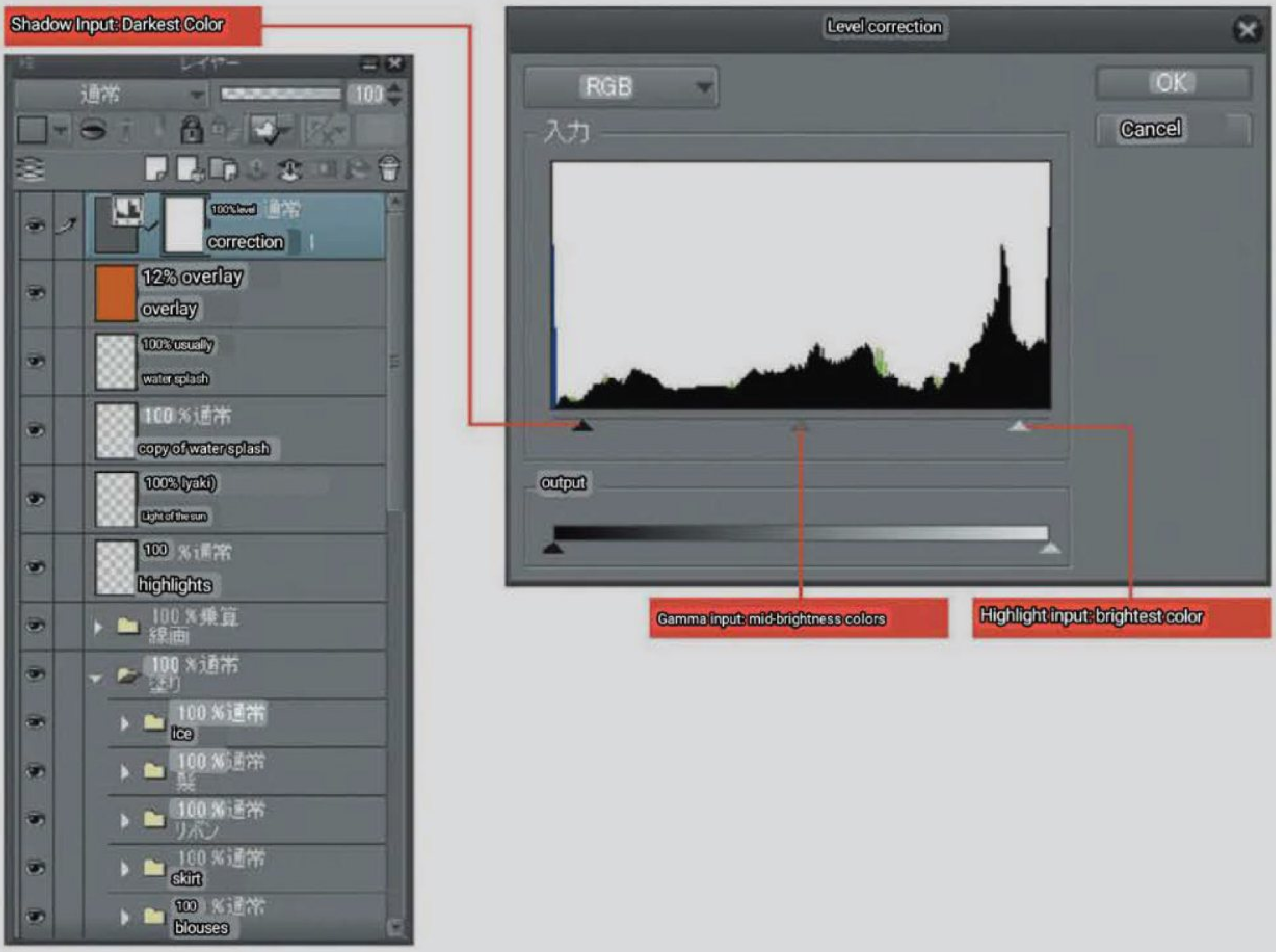
The original image



SE: -100

● Level correction

Level correction allows you to adjust the brightness in more detail. Move the ▲ (node) of [Shadow input], [Gamma input], and [Highlight input] to change the brightness.





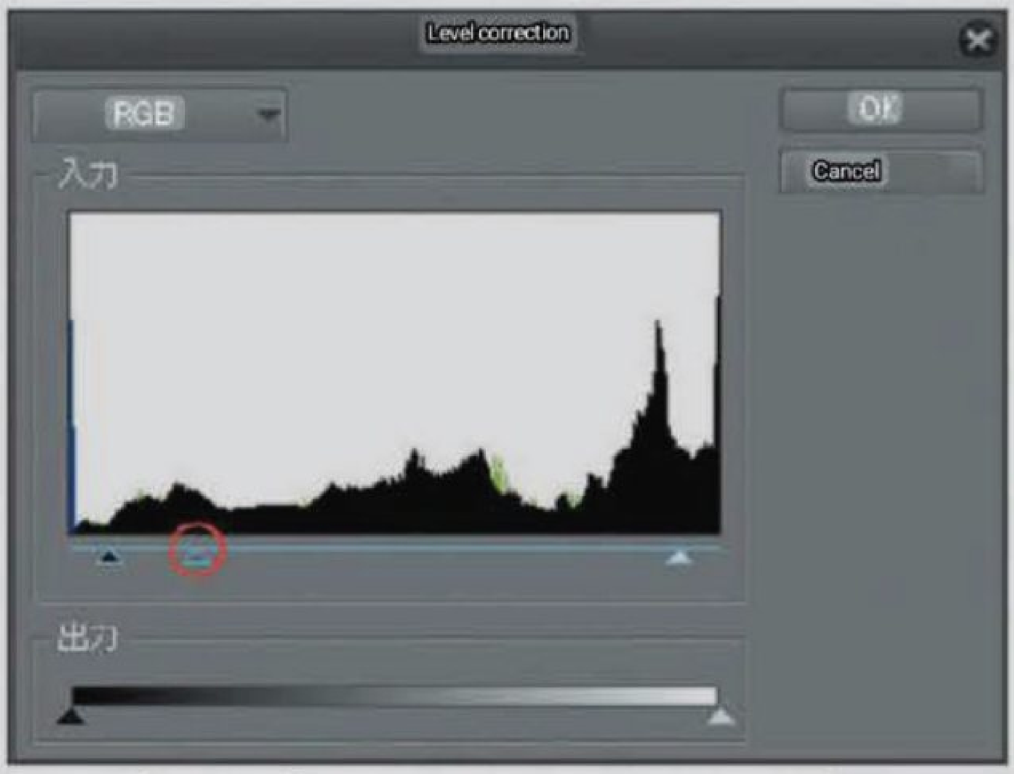


Moving the [Shadow input] to the right increases the amount of blackened areas.





The more you move [Highlight Input] to the left, the more whitish parts become.





Moving the [Gamma Input] alone to the left brightens the image, but the darkest

Minutes remain.

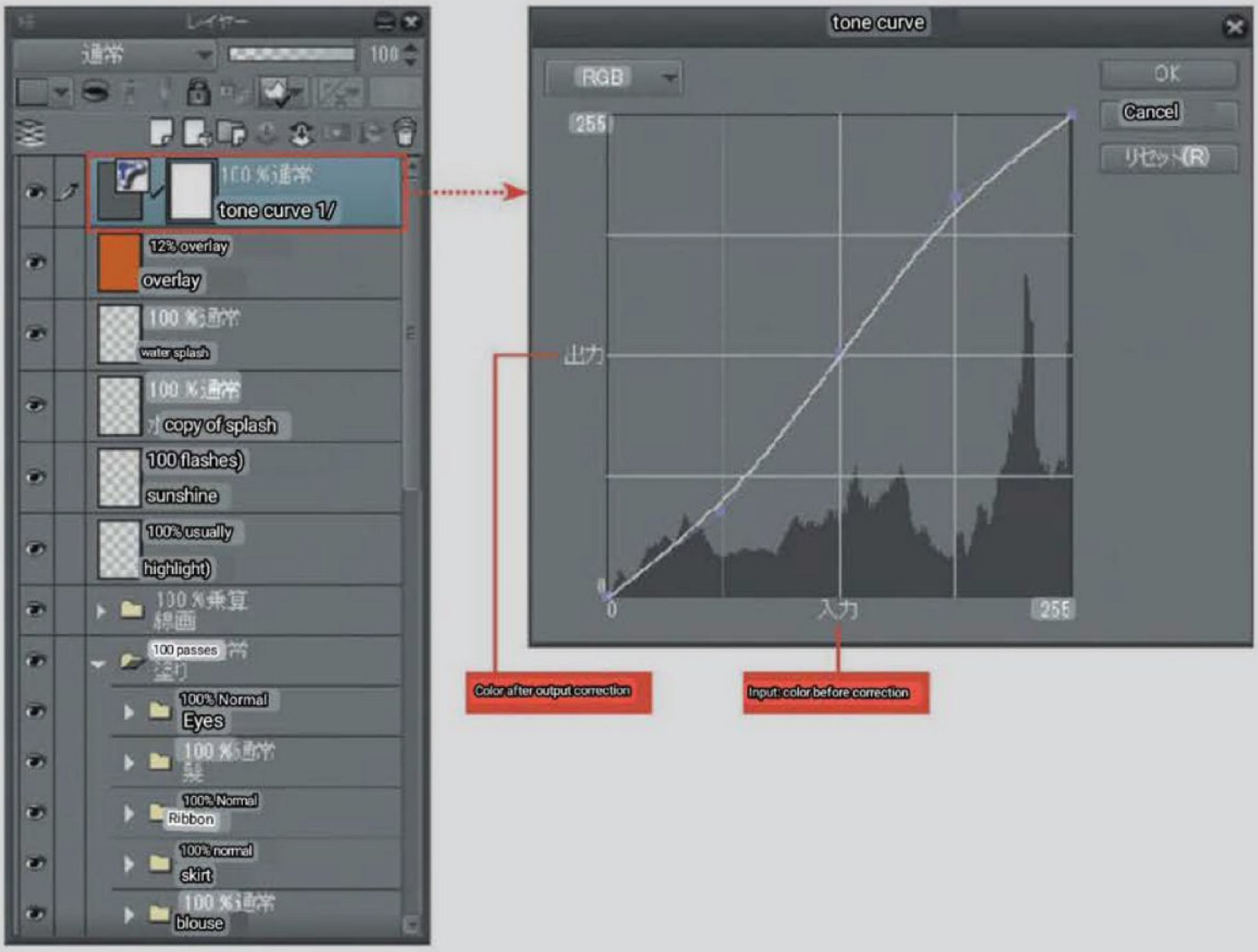
Adjust contrast

Moving Shadow Input to the right and Highlight Input to the left will increase the contrast.



●Tone curve

Just like level correction, tone curve is also a color tone correction that allows you to make detailed adjustments to light and dark. Transforming the graph changes the lightness and darkness. In the graph, [Input] on the horizontal axis is before correction, and [Output] on the vertical axis is after correction.



Add control points

Click the graph to add control points

is added.



Delete Control Point Dragging

outside the graph border removes the control point.

can be deleted.



Light/dark adjustment

Move the control point up to brighten it, and move it down to darken it.



Since the graph is curved, colors with

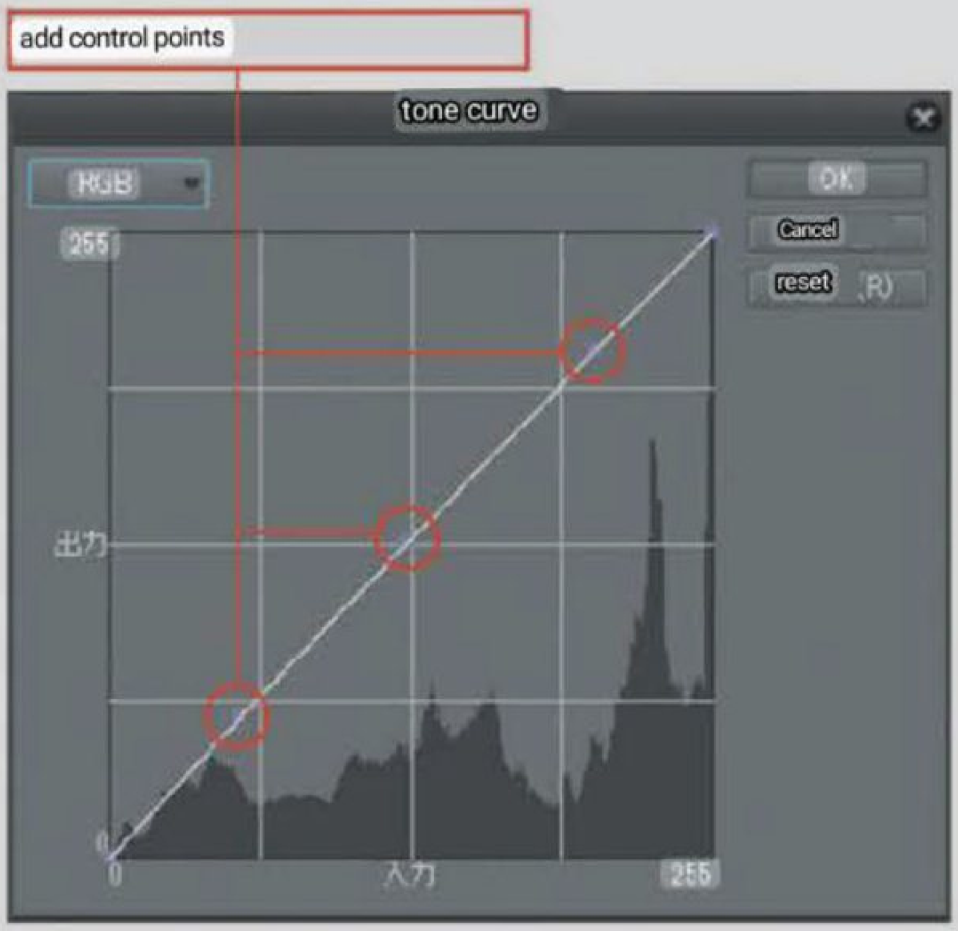
similar brightness are corrected at the same time.



The axis is the color before correction. Brighter colors are displayed to the right, and darker colors are displayed to the left. The position of the added control point in the figure corresponds to a slightly brighter color (before correction) in the image. If you move the control point up and down, it means "change the brightness of a slightly brighter color".

Adjust contrast

1 Add three control points as shown.



2 Move the light control point up and the dark control point down to increase the contrast. At first, it's a good idea to adjust it so that it forms a gentle S-shape as shown in the figure, and proceed while checking it.





Before correction



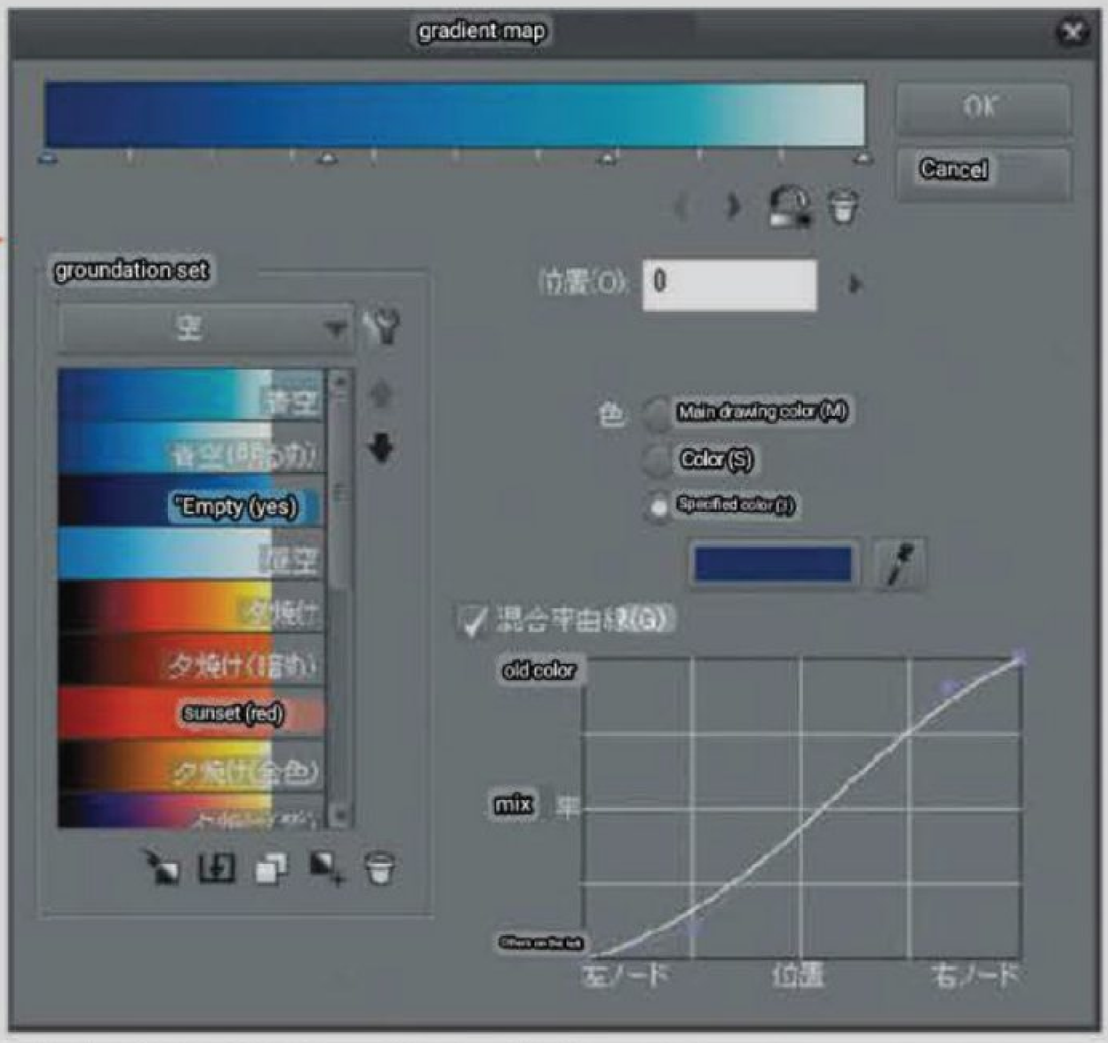


After correction

gradient map

You can replace the gradation of the image with a specific gradation.





Selecting (double-clicking) a gradation from [Gradient set] changes the color tone.

white horse



dull shade (yellow)





[Gradient set]
t] [effect] [白
[ ]Choose.



[Gradation set]
t] [dull shading]
→ Selecting Dull Shadow (Yellow).

PRO EX

4-2 Change colors in blending mode

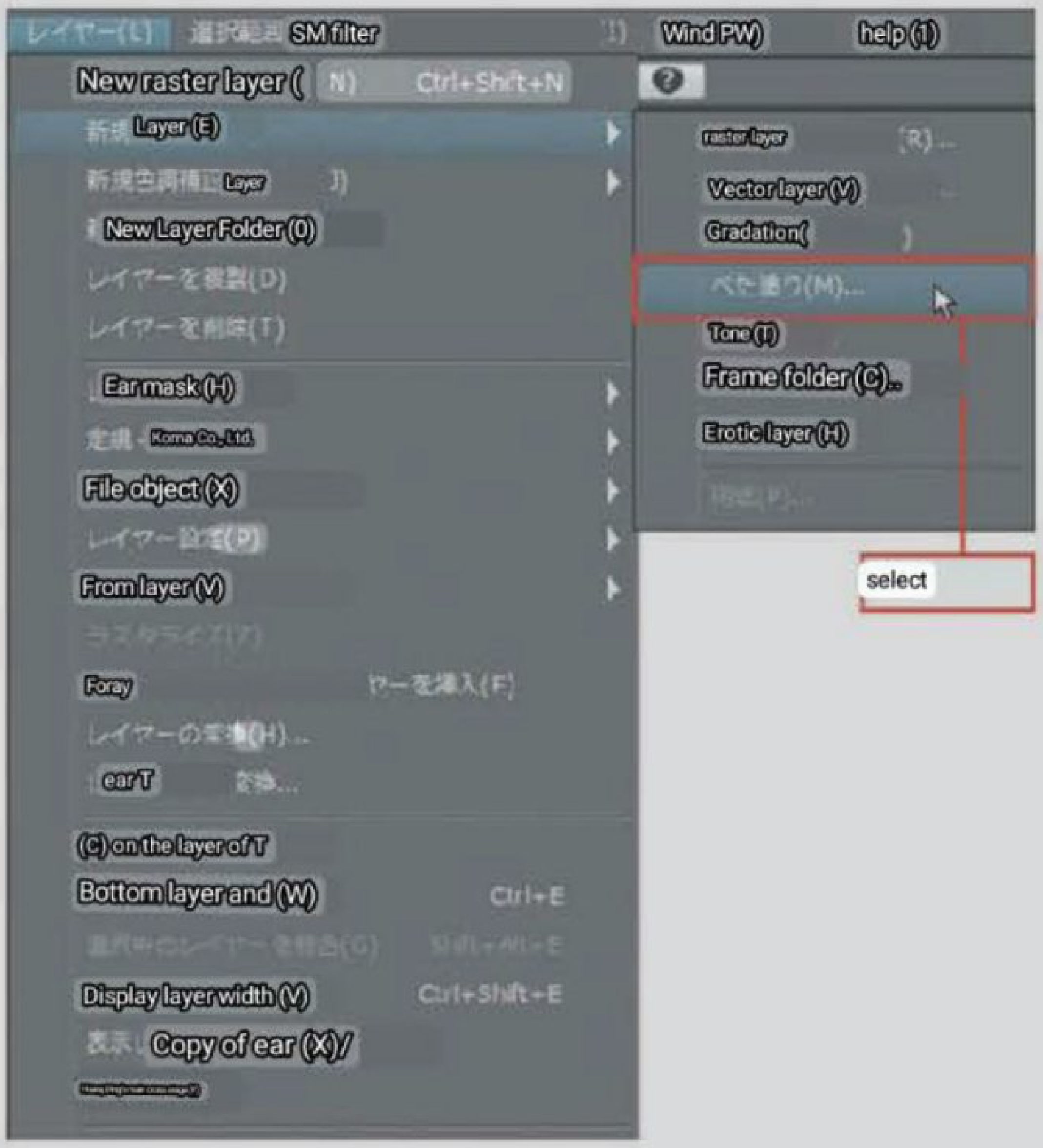
I will explain how to adjust the color tone of an illustration by adding color to a layer with a blending mode set. The key is to add color while preserving the contrast of the illustration as much as possible.

● Change the overall color

If you paint the entire area solid and set the blending mode to [Overlay], the color will be blended over the entire area. Here, let's use the "Fill" layer.

1 Select the [Layer] menu > [New Layer] > [Fill].



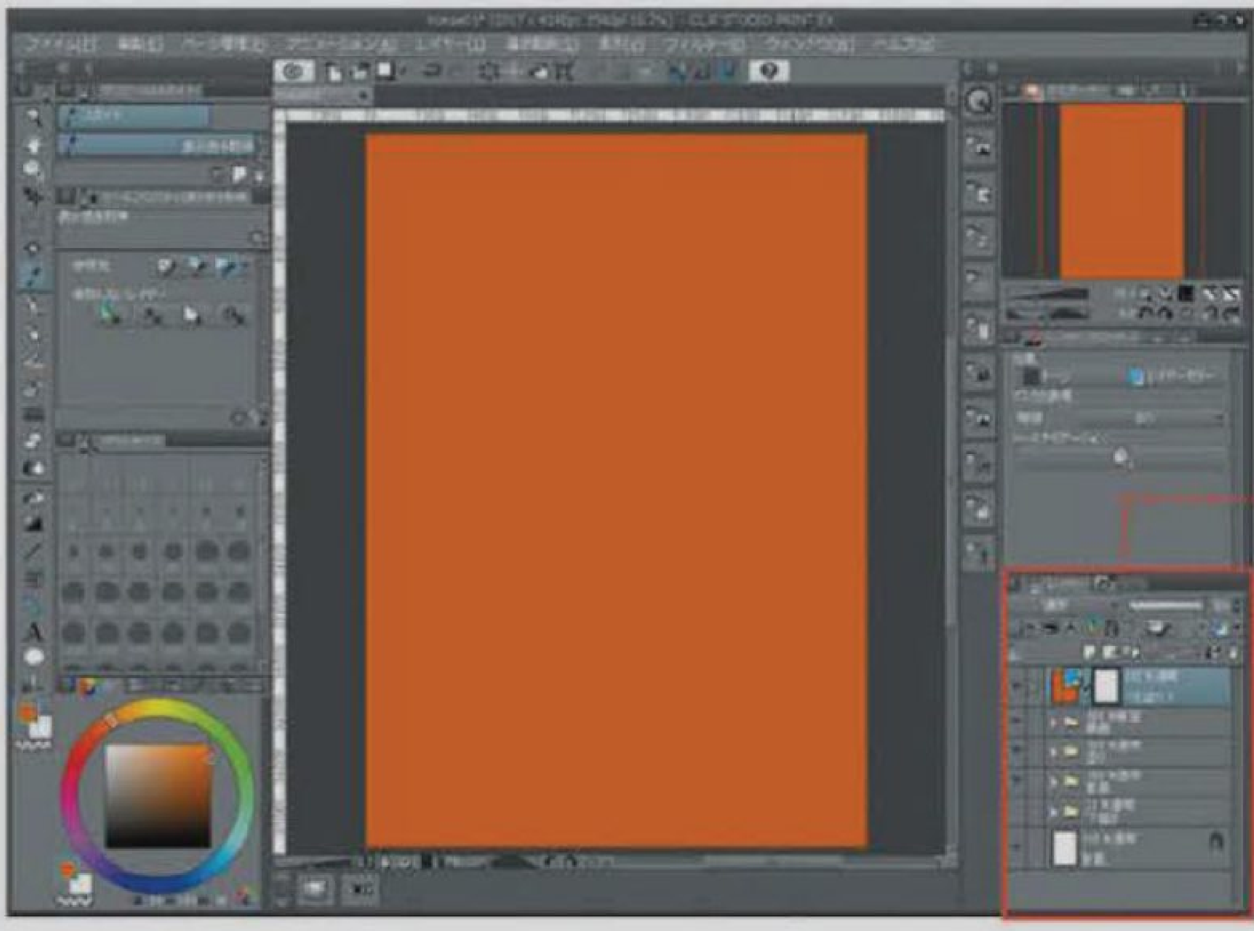


2 The [Color Settings] dialog box will be displayed, allowing you to set the solid color.

increase.



3 A [Fill] layer has been created.





4 Set the blending mode to Overlay. The intensity of the color can be adjusted with the opacity on the [Layer] palette. When the color is just right, it's done.





Other blending modes

Here, I'll use several blending modes and compare it with an example that added color with [Overlay].

[Overlay] (Opacity: 30)



[Hard Light] (Opacity: 30)



[Hard Light] leaves a more solid color than the [Overlay] example.

[乗算] (Opacity: 30)



Composite Colors Darker [Multiply reduces the intensity 明 of the illustration.

[color] (opacity 100)



The [Hue] mode uses the hue of the layer for which 残 the blending mode is set while adjusting the brightness of the lower layer, so you can greatly change the hue of the illustration.

TIPS [Fill] layer settings

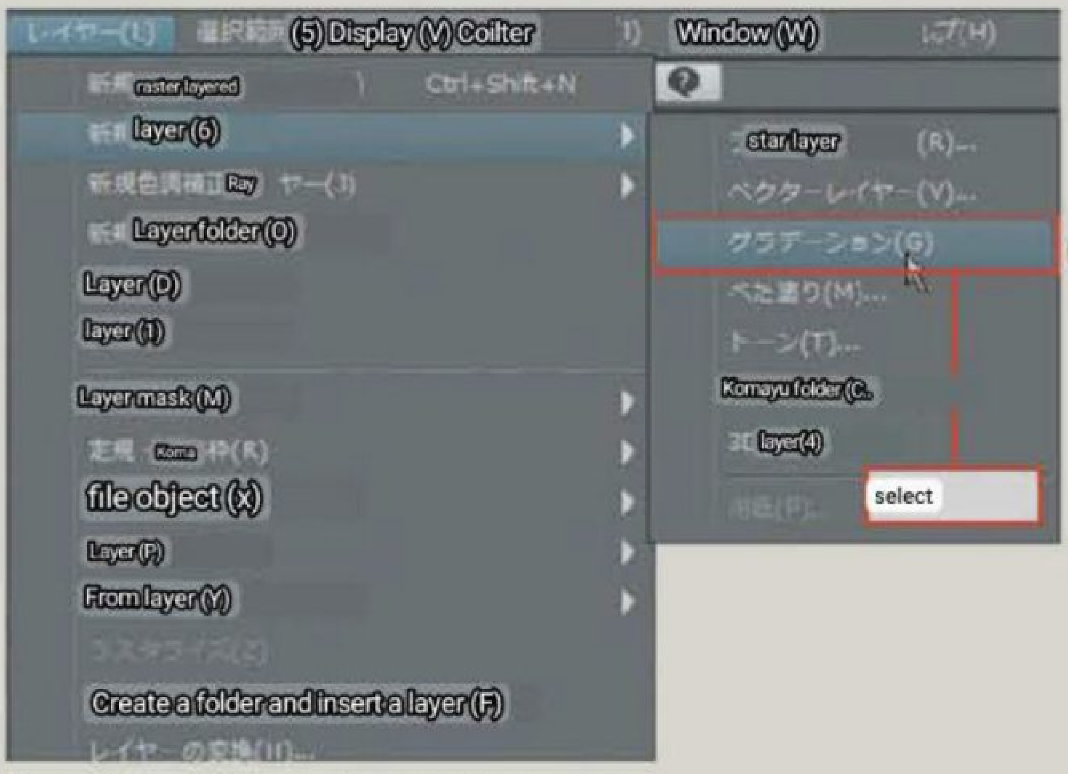
The Solid layer is the icon
Click to open the Color Settings die
dialog box will appear and change the color to
It can be changed.

double click
the icon



TIPS Gradient layer

You can also use a gradient layer instead of the [Fill] layer.





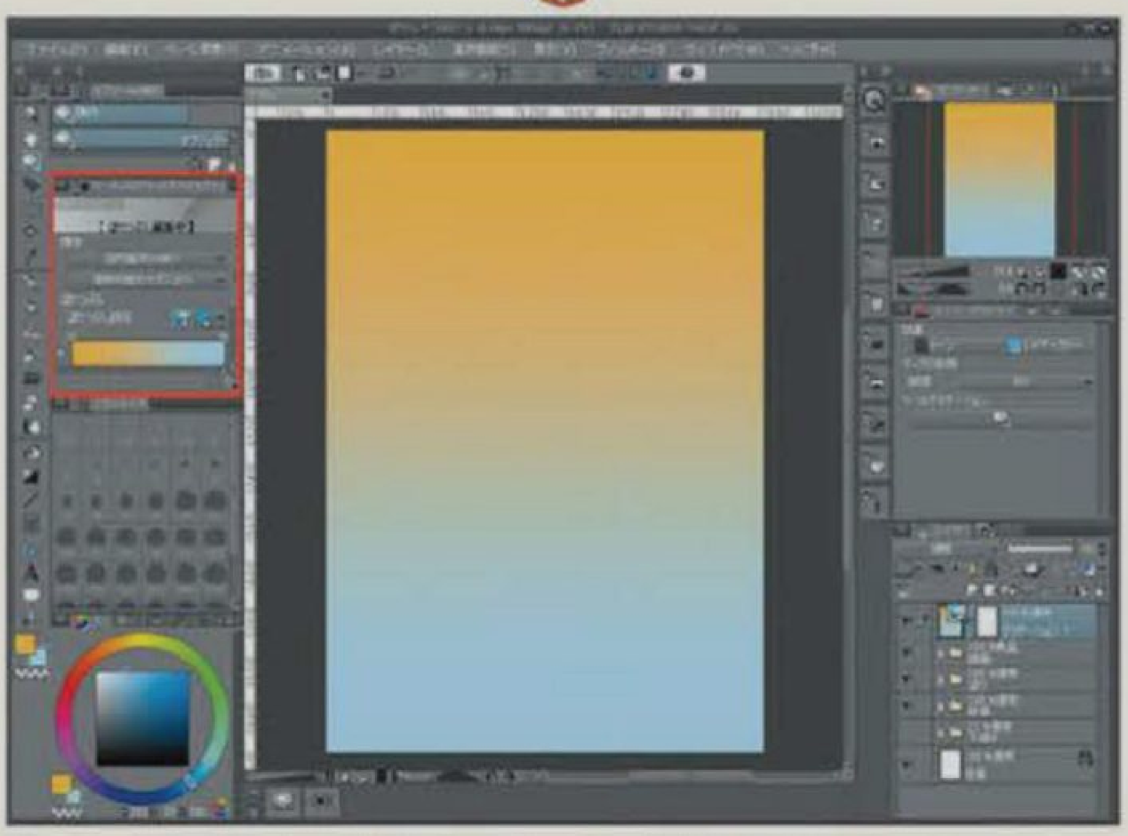
Gradient layers can be created from the [Layer] menu.
New [New Layer] [Gradation]
can be created with

By selecting the gradient layer on the [Layer] palette and selecting the [Operation] tool [Object], you can change the settings of the gradient layer on the [Tool Property] palette.









If you change the main color and sub color of the color icon while the gradation layer is selected with the [Object] tool, the color of the gradation layer will change.

add some color

You can partially color with the [Airbrush] tool [Soft] to add some color.



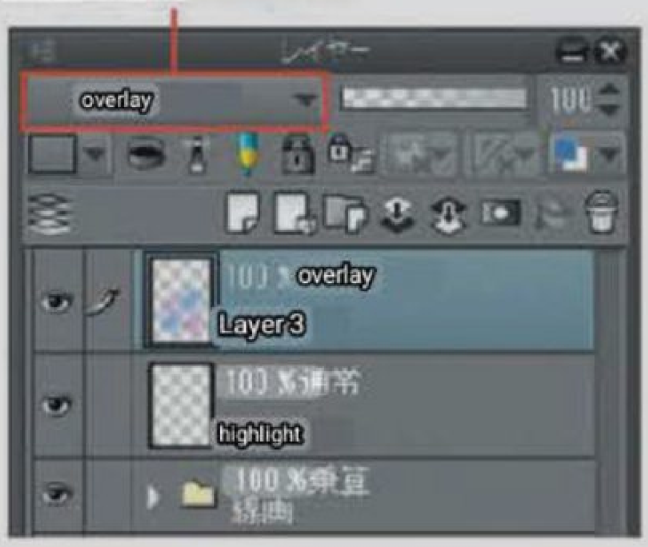


drawing part





The blending mode is
make overlay



PRO EX

4-3 Add light effects in blending mode

Let's add a light effect by using a blending mode that brightens colors. The method is easy because all you have to do is set the blending mode for drawing with strong gradation or blur.

Add sunlight

Here, let's add an effect that makes the screen look like the sun's rays are illuminating it.

1 |I create a new layer and use the [Airbrush] tool [Soft] to add a vague drawing with the image of light coming from the light source (here diagonally above).

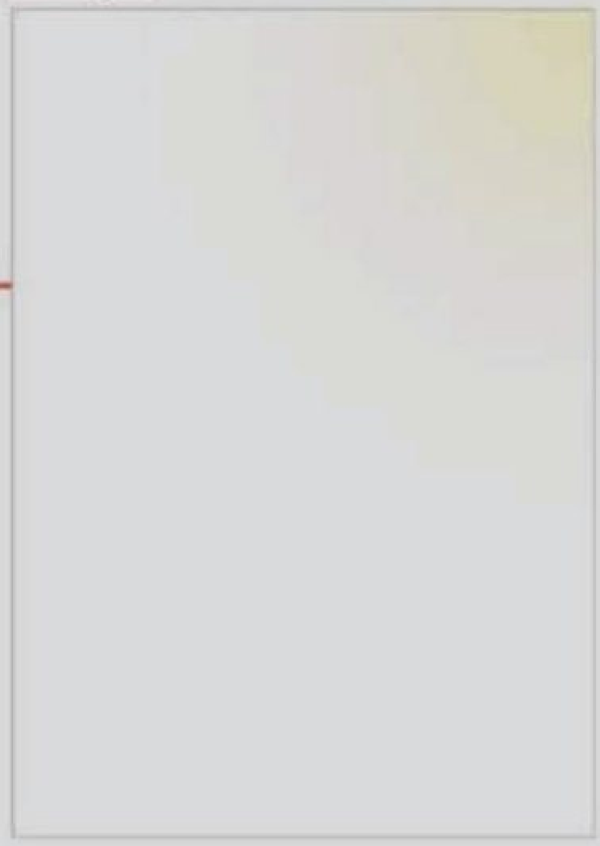




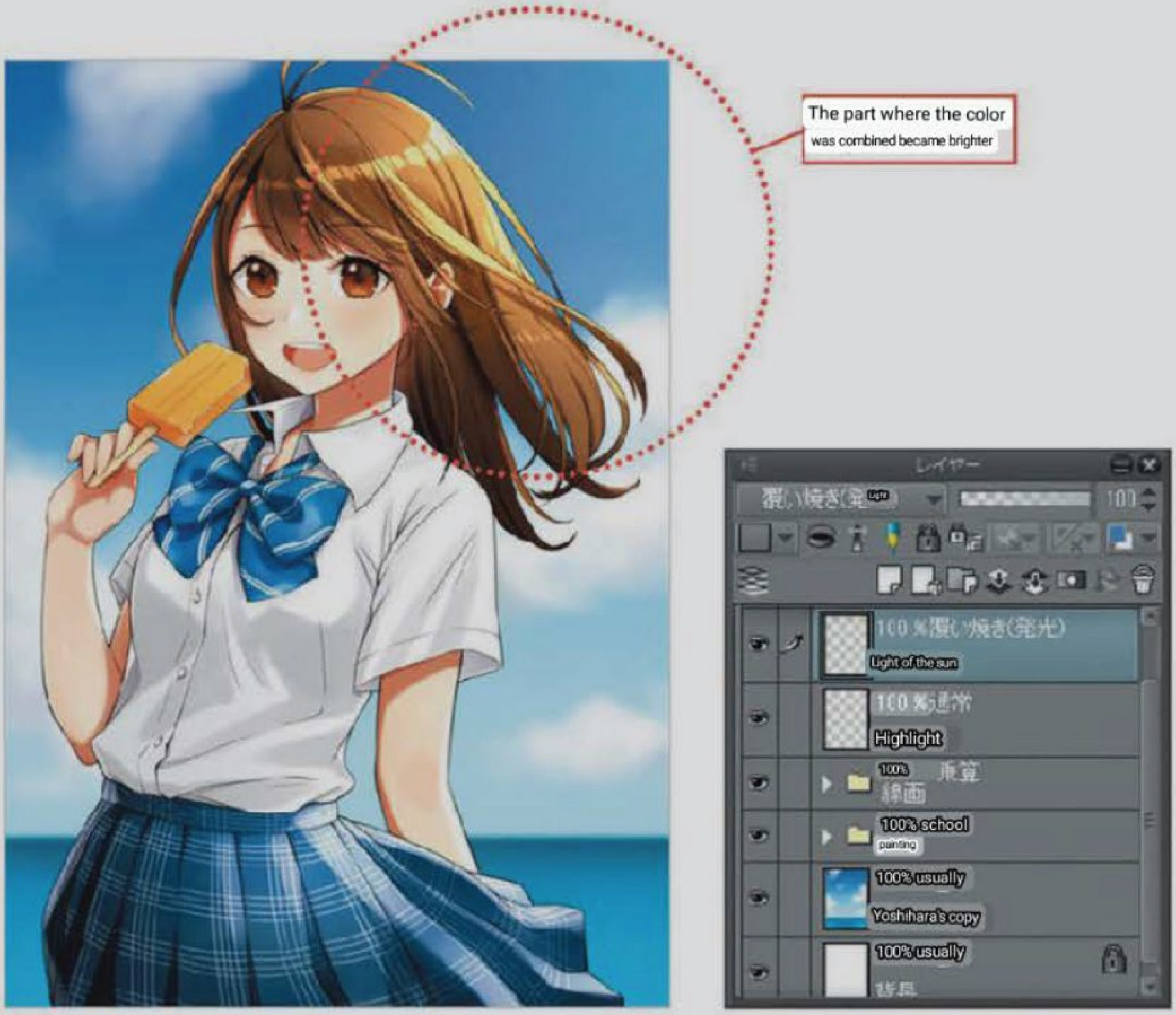


The drawing color is yellow, which represents the light of the sun.
to
R:255, G:241, B:186

Sketch part



2 Composite mode selects a setting that brightens and composites colors. Here, set it to [Dodge (Luminous)] and you're done.



another blending mode

Let's compare what happens with blending modes that lighten other colors.

[Screen]



[Screen] has a more modest effect.

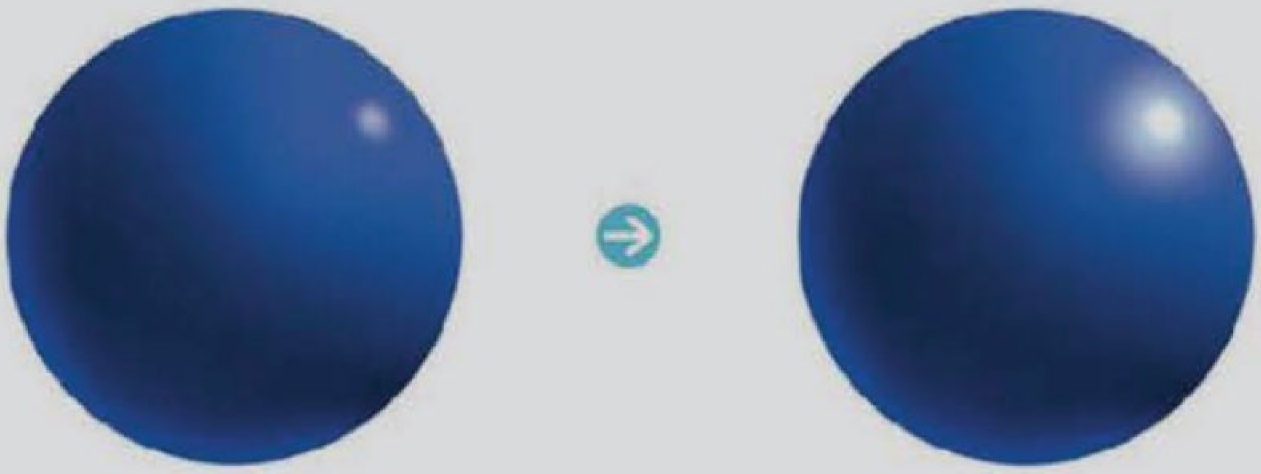
[Addition (light emission)]



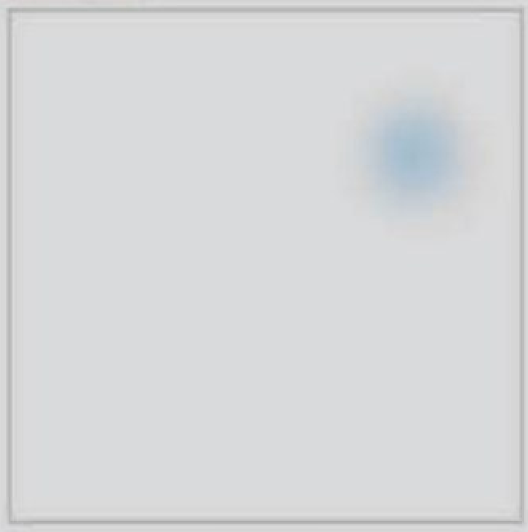
Add (Luminous) is as bright as Dodge (Luminous), but shadows are slightly lower than with Dodge (Luminous).

Intensify reflection

Reflections and highlights can be made even brighter.



drawing part







On the [Addition (Luminance)] layer, I draw around the reflection with [Air plastic] and [Soft] to make it look more radiant.

TIPS Try changing the drawing color

If you draw on the [Addition (Luminance)] layer, the colors will be very bright, making them appear whitish, but they will retain some color. This tint changes depending on the drawing color.

For example, if the light source is a pink light, you can create an expression that reflects the light by setting the drawing color to pink and drawing on the [Addition (luminescence)] layer.

pink



yellow





R.248. G151, 6:255



R:255, G:254, B:96

PRO EX

4-4 Bleed effect light

I will show you how to use the Blur filter to blur your drawing and make it look like the light is blurring. It is a technique that can be applied to various light effects.

● Layering with [Gaussian Blur]

1 Create a new layer and call it the "splashes" layer. Use the [Airbrush Tool] [Tone Scrape] to add a splash effect.







In the [Tool Property] palette, click [Grain]
Set the particle density to 2, and change the [particle size] between 7 and 40.
Draw randomly while wearing.

2 Select the process layer on the [Layer] palette, copy it with [Edit] menu → [Copy] ([Ctrl + © key)], and then copy it with [Edit] menu → V [Paste] [Ctrl + key] Paste. You now have a "Splash Copy" layer.



3 Select the "Splash copy" layer and select [Filter] menu → [Blur] → [Gaussian blur]. Set the [Blur range] to around "15".





4 Copy of "Splashes "Water splash" Move down the layer.

By placing the blurred drawing on the bottom, you can create the feeling that the light is blurring.







PRO EX

4-5 Focus processing

Focusing is the process of bringing the camera into focus. Just like a photo in which the subject is in focus and the surroundings are beautifully blurred, you can create the same effect in illustrations by using the Blur filter.

•Focus processing procedure

1 I will process it into a completed illustration. Select the [Layer] menu > [Combine copies of visible layers] to create a combined illustration layer. I named this layer "Focus".







Comprehensive while leaving the TIPS layer

To combine layers for image processing,
select [Layer] menu → [Combine images].
This is also possible with [Merge Layers], but [Copy of Displayed Layers] [Merge Copies] allows you to keep all the layers before merging. Considering the possibility of correction, leave the layer
It is convenient when you want to keep it.

Merge copies of visible layers



You can merge and create a layer while preserving the layers.

merge images



Before merging, because it merges all layers layers cannot be preserved.

2 Select the [Select] menu → [Quick Mask].

The [Layer] palette creates a quick mask layer.



3 Use the [Airbrush] tool [Soft] on the quick mask layer to paint the areas you want to blur. The painted area will be displayed in red. this The red part will be the selection range.





Here, set the brush size to "800px" and drew. You can set the drawing color however you like.
If you want to erase the red display, select a transparent color and draw.

TIDS Quick Mask

Quick Mask is a selection with your favorite brush function that can be created. Using the [Airbrush] tool [Soft] as in the example, you can create a blurry selection.

4 Select the [Select] menu > [Quick [Mask]] to cancel the quick mask. The red part painted in the process chart is the selection has reached the range.



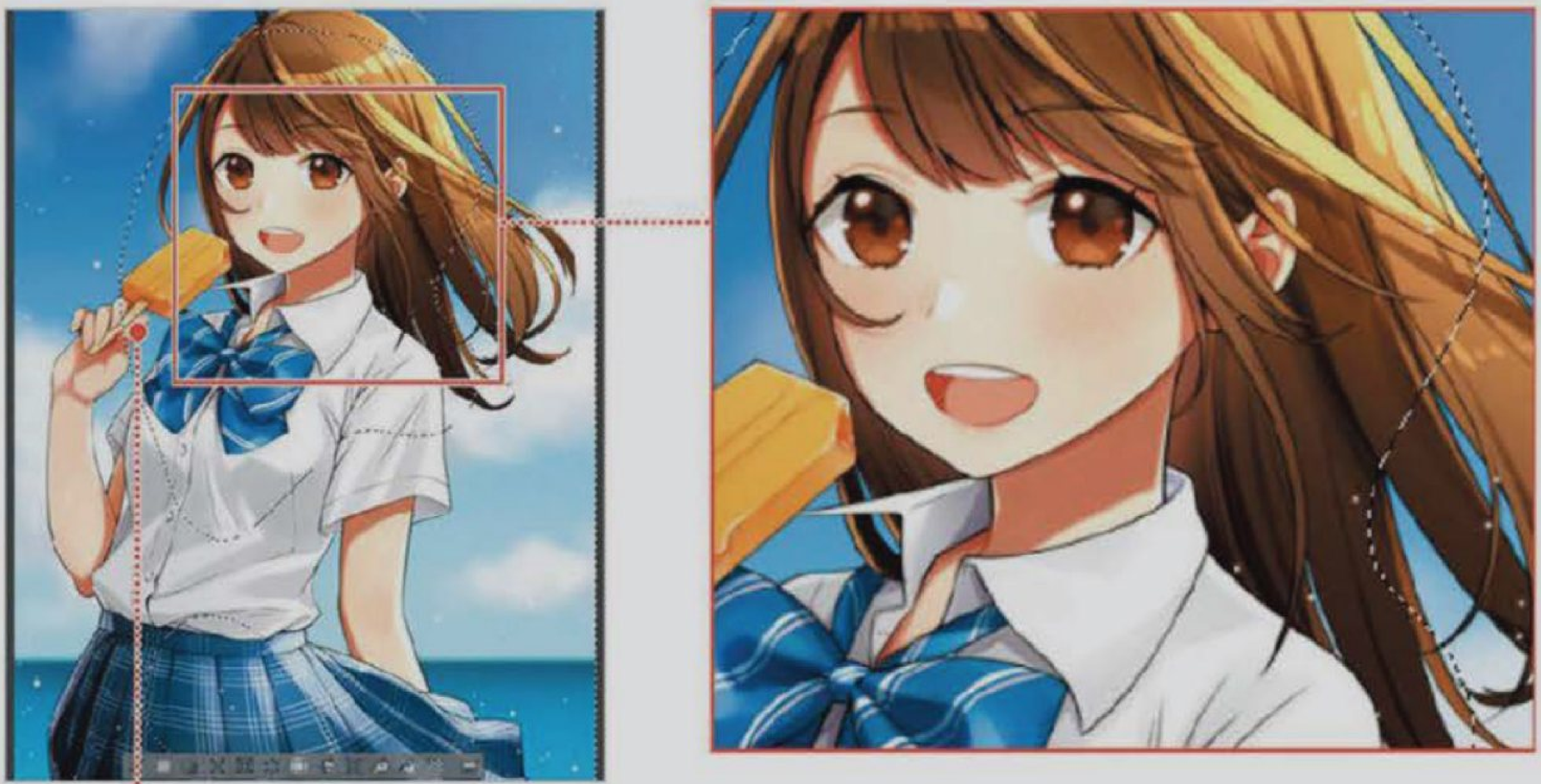
5 [Filter] menu → Set [Blur] [Gaussian Choose. Blur] [Blur Range] to Click OK.



Determine the range to blur while looking at the screen.

6 Finally, a part of the image is blurred, and the area around the face is in focus.

Choose Selection menu Deselect (Ctrl + key).





Opacity: 100



Opacity: 50

If you feel that the blur is too strong, you can adjust it by lowering the opacity of the image-processed layer (lowering the opacity reveals the image of the unprocessed layer below).

PRO EX

4-6 Backlight

Backlighting is a lighting effect that is often used to make illustrations look dramatic.
Most of the motif is covered with shadows, so when using it on a character, be careful not to make the color of the skin or eyes too dark.

● Draw backlight

Add shadows to the completed illustration to create a backlit illustration.

1 Create a new layer, clip it to the fill folder, and set the blending mode to [Multiply].



2 Roughly paint the shadows.



[Pen]
tool

Drawing color:



Sets the shadow color. in plain gray
The vividness of the illustration can be
maintained more easily with a bluish color.
increase



3 Blur the edges of the shadow using the [Blend] tool [Blur]. The shadows of round parts such as the head should be blurred.

it would be nice





4 Adjust the darkness of the shadow with the opacity of the layer.



5 Set the shadow to a transparent [Airbrush] tool [Soft],

and lightly erase to add shading.





6 That's all there is to it.



By adding , the brightly shining parts will stand out more and the outline of the character will stand out. This is also a feature of backlight.

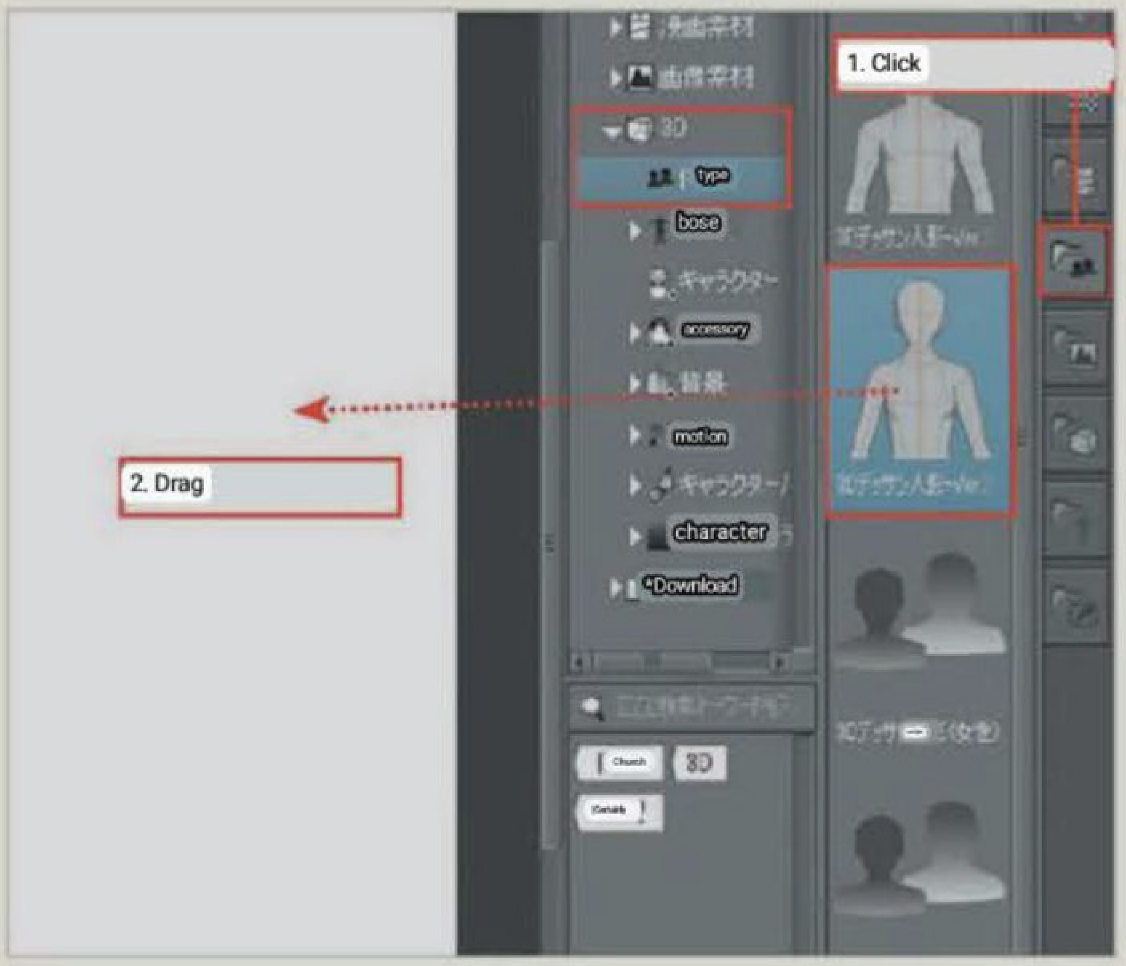
TIPS Lighting test

If you're having trouble figuring out how to add shadows, try using a 3D drawing figure to test what kind of shadows you get when you shine light on them.

1 Click the Materials palette button to display the palette.

2 Select a 3D drawing figure from [3D] [Body type]. Here, "3D drawing figure Ver.2 (female)" is selected.

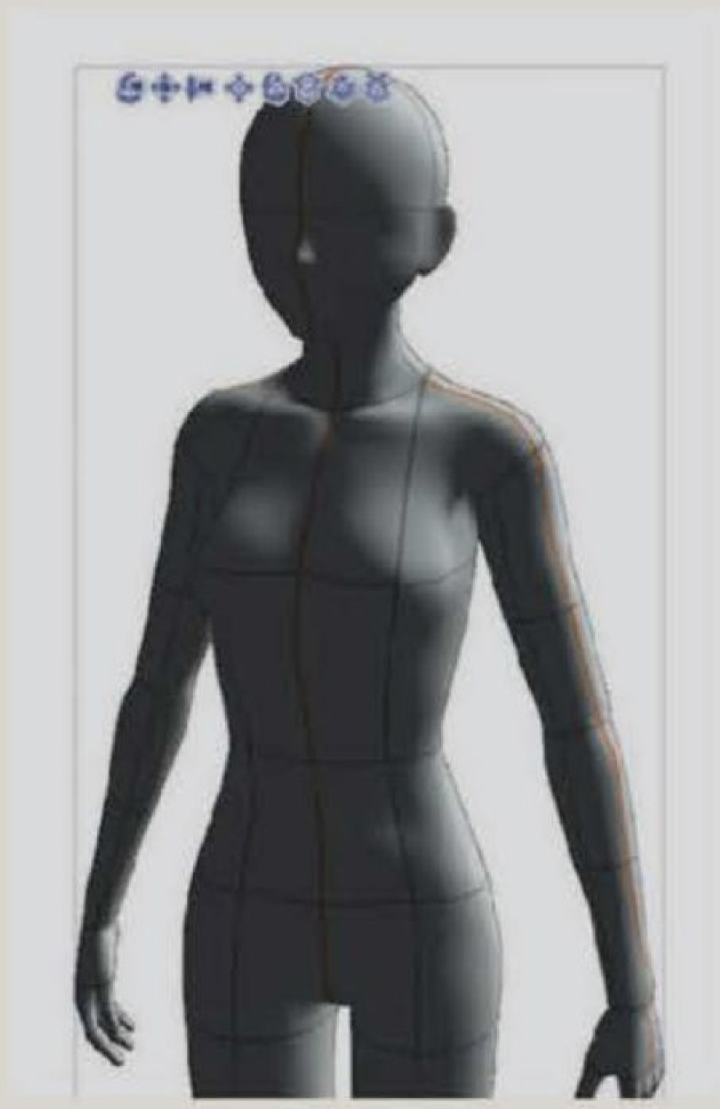
3 Paste the 3D drawing figure onto the canvas.



4 Display the [Sub Tool Detail] palette, check [Affected by light source] in the [Light source] category, and drag the sphere to determine the direction of the light.



5 Refer to the shadow projected on the 3D drawing figure. You can



See page 81 for details on 3D drawing figures.

PRO EX

4-7 Glow effect all over the illustration

The glow effect is a technique that creates an effect that makes the light blur by overlapping drawings that blur bright areas. Here, I will explain how to make the whole illustration shine.

●Comparison before and after application of glow effect

Here, I will explain how to make the whole illustration shine.



適用前



After applying

● Glow effect procedure

1. On the colored illustration, select [Layer] menu > [Combine copies of all layers] to create a combined layer and place it on top.

Let's call the this the "glow" layer.

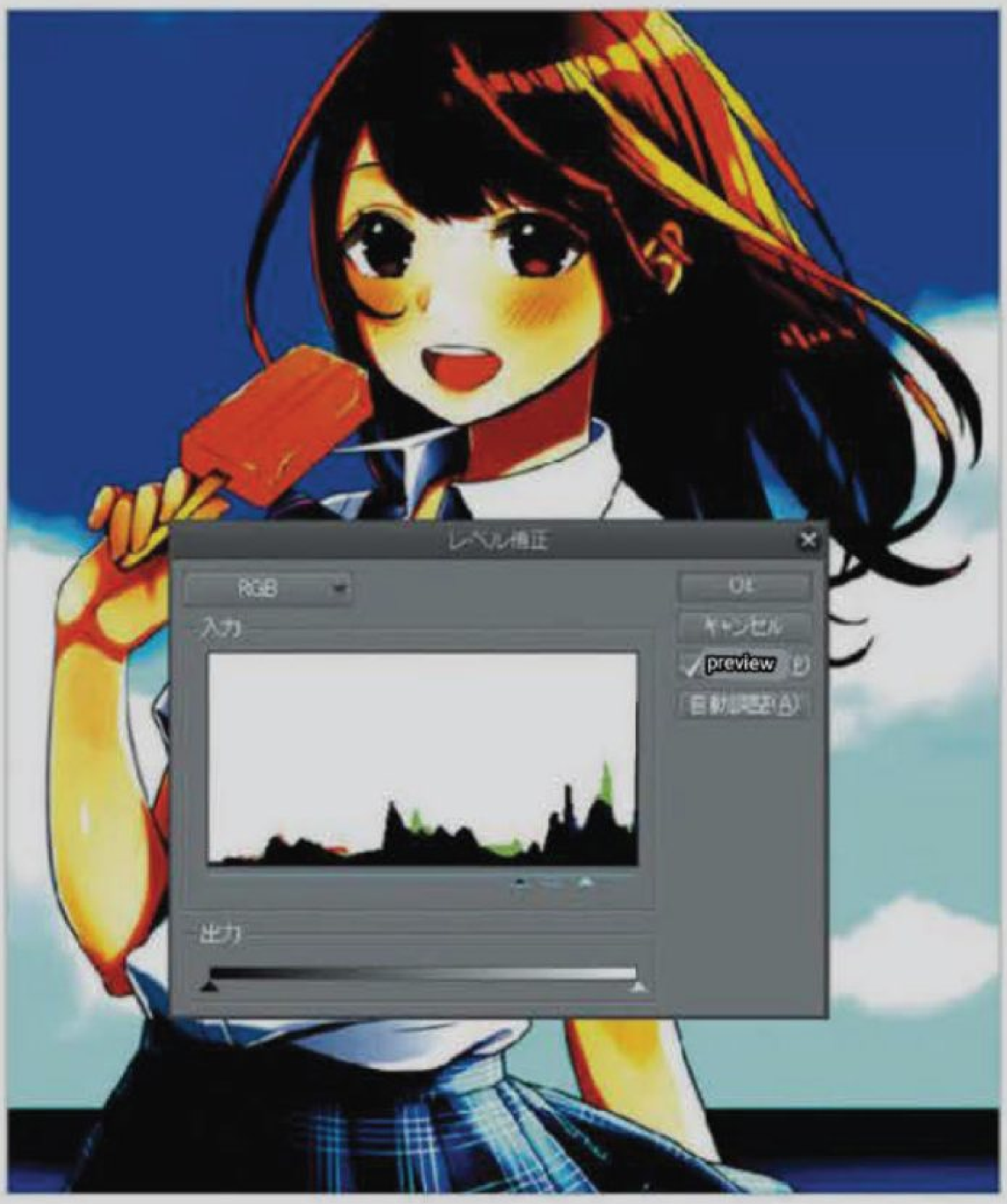


(2) Perform color correction on the "Glow" layer. Select [Edit] menu → [Color correction] → [Level correction].

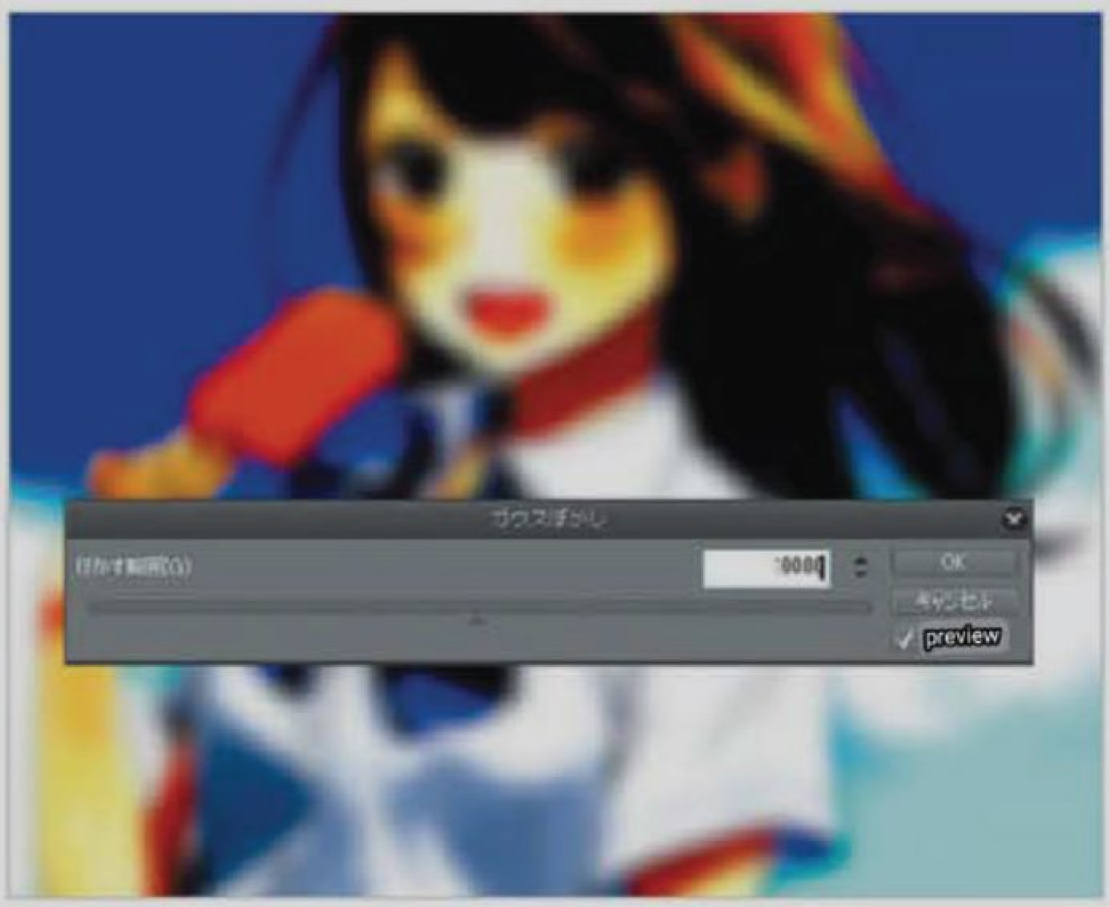


[3] Make adjustments in the [Level Correction] dialog box. Move the [Shadow Input] and [Highlight Input] nodes closer together to increase the contrast. The more whitish areas, the wider the area where the glow effect is applied.

Here, the shadow input is moved far to the right to increase the dark areas so that the effect does not appear over a large area. See page 176 for more information about level correction.



4 Apply [Filter] menu > [Blur] > [Gaussian blur] to blur it.



5 Set the blending mode to [Screen]. Adds an effect that makes the bright areas shine.





6 Adjust the strength of the effect with
the opacity of the layer. Done if adjusted
is.
Here, set it to "Opacity: 50"
but with a subtle glow effect
If you don't want it, you can lower the opacity even further.
it would be nice



4-8 chromatic aberration

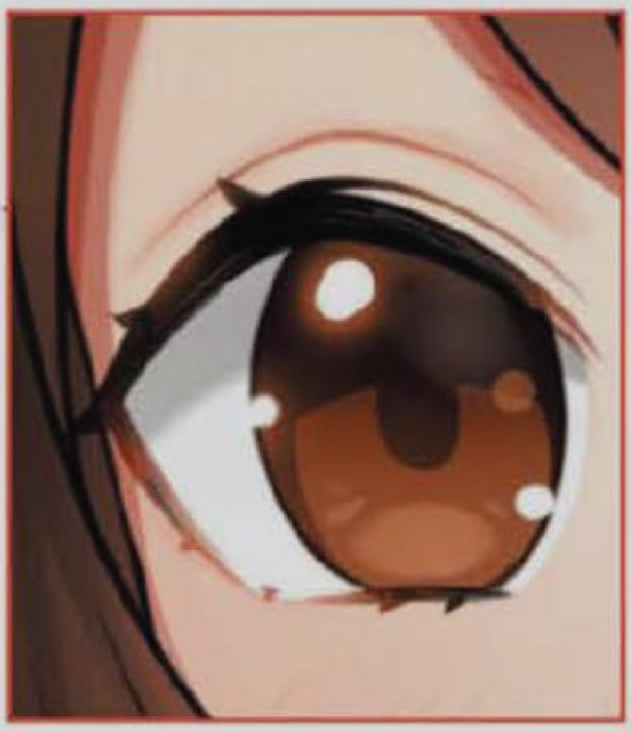
"Chromatic aberration" refers to color shifts seen in photographs. Originally, this is a phenomenon that occurs when an image is viewed through a lens, but there is a method of intentionally causing color shifts as a way of adding flavor to an illustration or as a design process.

● Comparison before and after applying chromatic aberration

Let's compare before and after applying Chromatic Aberration. If you zoom in, you can see the color shift.



Before applying



Enlarged view



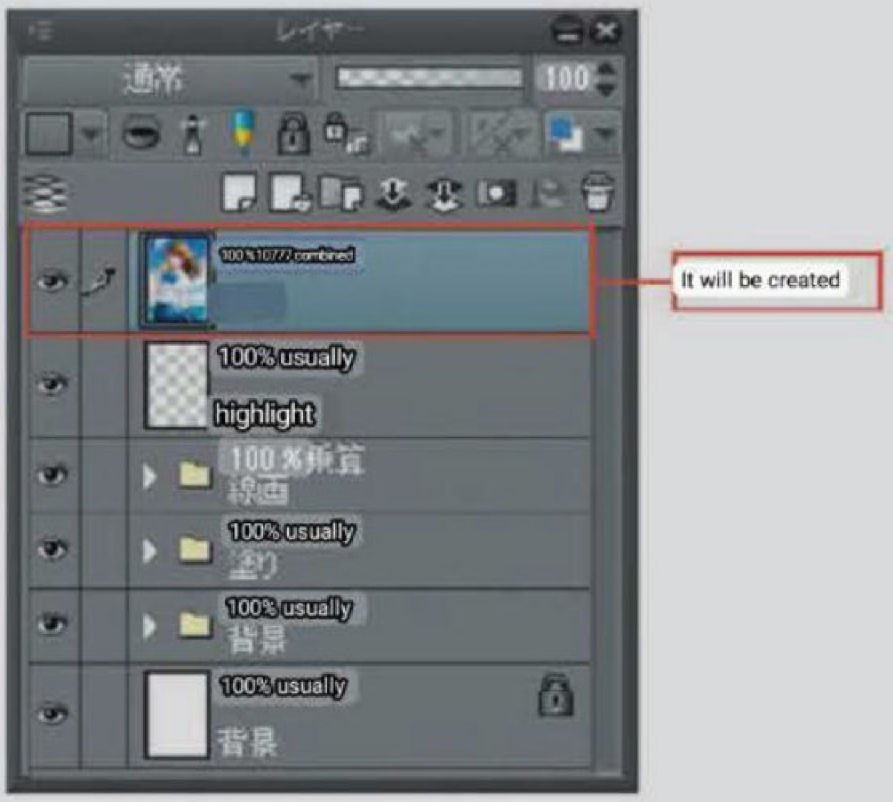
After applying



Enlarged view

If you select the [Layer] menu > [Merge copy of visible layer] in a colored illustration, the merged layer





2 Copy (Ctrl + Square) the merged layer and choose Paste (Ctrl +).

3 Then [Copy] ([Ctrl] + key) [Paste] (Ctrl+key) repeatedly to create three



4 Create a layer on top of the layer created in the process chart, and (R:255, G.O.B:0), Green R0,G:255, B:O) Fill with blue (RO,G0,B:255).



Create a new layer above the merged layer | fill with red (R:255, G:O, B:O)

Create a new layer above the merged layer Fill with green (R:DG:255, B:0)

Create a new layer above the merged layer |Fill with blue (R:O, G:O, B:255)



The Color Slider bullet is useful when setting colors with RGB values. The [Color Slider] palette is located in the same palette dock as the [Color [Circle] palette, but if you can't find it, select [Window] menu > [Color Slider] to display it.

5 red, green, Set the blending mode of the blue layer to [Multiply].





Set to "Multiply"

6 Select Merge Below (cut+country key) to merge the red layer with the layer below. Merge the blue and green layers with the bottom layer in the same way.





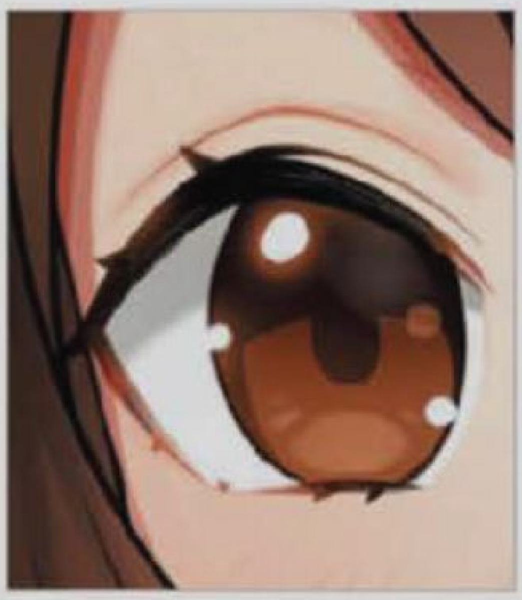
7 Change the blending mode of the top two layers to Set it to Screen.



8 Select the [Move Layer] tool to shift the top two layers, and you're done. If you zoom in, you can see that the colors are out of alignment.







Select the red layer "Couple copy 2" and move it with the [Move layer] tool. Use the numeric keypad on your keyboard to move in small increments.



I selected the green "Merge Copy Layer" and moved it slightly to the right.



Stock Selection

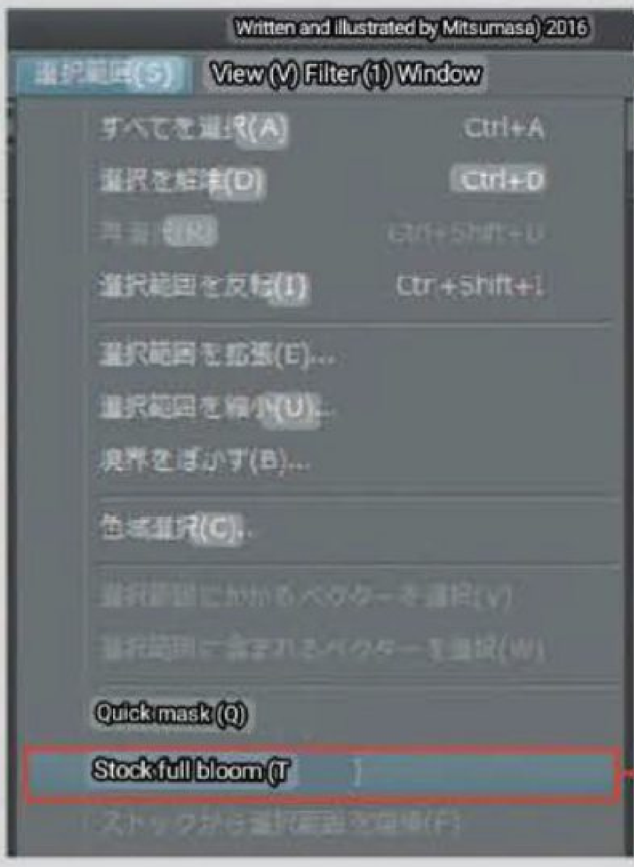
Selections can be stocked as layers 。

Can save selection

After creating a selection, [Selection] menu → [Stock selection]] Choose.



1. Make a selection



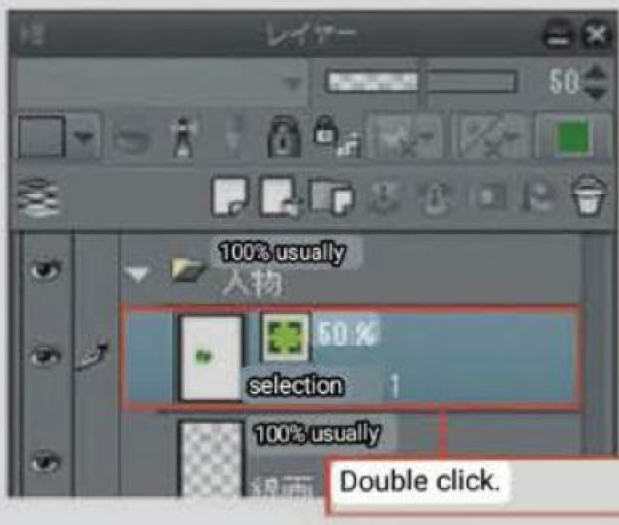
12. Choose



13. Saved as layers

Reselect with stocked selection

Double-clicking the selection layer icon reselects the stock selection.



Double click.



select



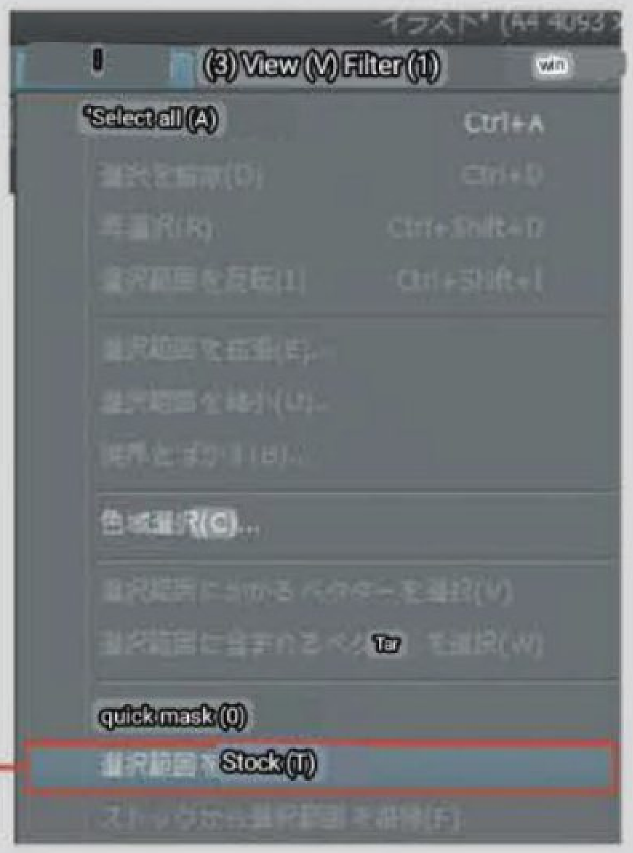
You can also reselect the selection from the stock by selecting "Selection" menu → [Restore selection from stock].

Create a selection with drawing tools

Selection layers created with [Stock Selection] have a layer mask. You can edit this layer mask to create a selection.

1 Select [Selection] menu > [Stock selection], "Create a selection layer.

select



2 Edit the layer mask of the selection layer. The area displayed in green will be the selection range.









If you use the [Airbrush] tool > [Soft] to draw the layer mask of the selection layer, the selection will become a shaded area.

For example, with the selection above, increasing Brightness results in It will look like this [Edit] menu > [Tonal Correction] → In [Brightness/Contrast], increase [Brightness] to "50" are being raised).





Chapter 5

Variation of paint



- 5-1 Apply while mixing with the base
- 5-2 Directing watercolor painting
- 5-3 Real Watercolor
- 5-4 Thick coating
- 5-5 Grisaille painting method

PRO EX

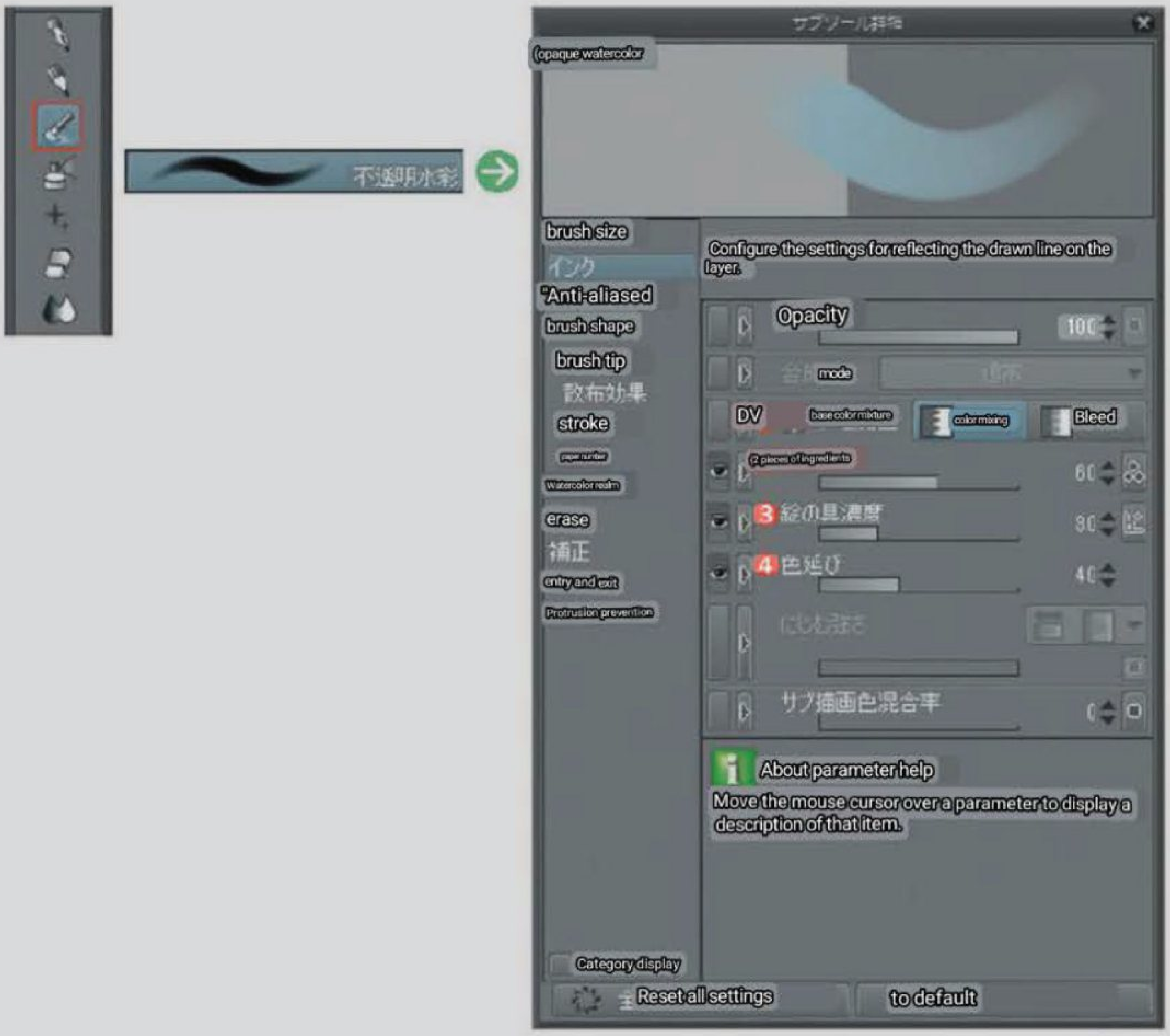
5-1 Apply while mixing with the base

The brushes of the [Brush] tool have a [Mix ground color] that mixes colors that have already been applied. You can also use the Mix Colors tool to mix adjacent colors together. Using these functions, you can blur the edge of the fill or create a gradient of multiple colors.

base color mixture

You can set the [Mix ground color] for the [Brush] tool brush. By turning on [Mix ground color] and painting while mixing colors, you can create more realistic coloring like watercolor or oil painting.

[Mix ground color] is effective only for colors on the same layer. Colors painted on the editing layer and another layer do not mix 。



The settings are in the [Sub Tool Detail] palette [Ink] category

•Mixed base color

When checked, [Mix ground color] is turned on, and you can paint while mixing with the ground color (color already painted on the same layer).

TIPS Color Mixing/Bleeding

You can select the [Mix ground color] method from [Mix] and [Blur].

[Mix color] allows you to mix the base color and add it to the drawing color.

[Bleeding] is a setting that makes it easy to create a smearing effect because it allows you to blur the base color and then add the drawing color.

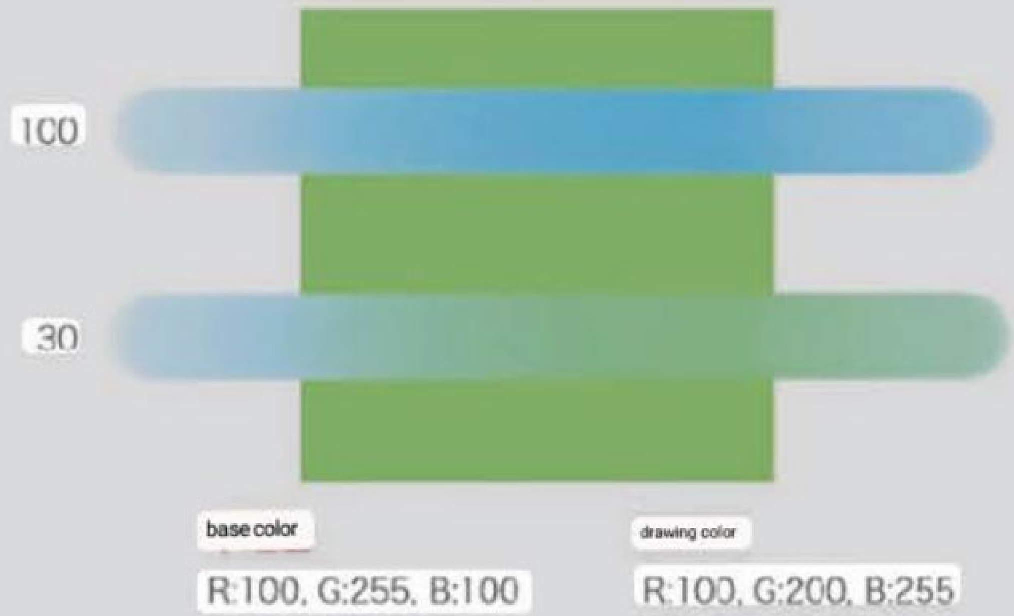






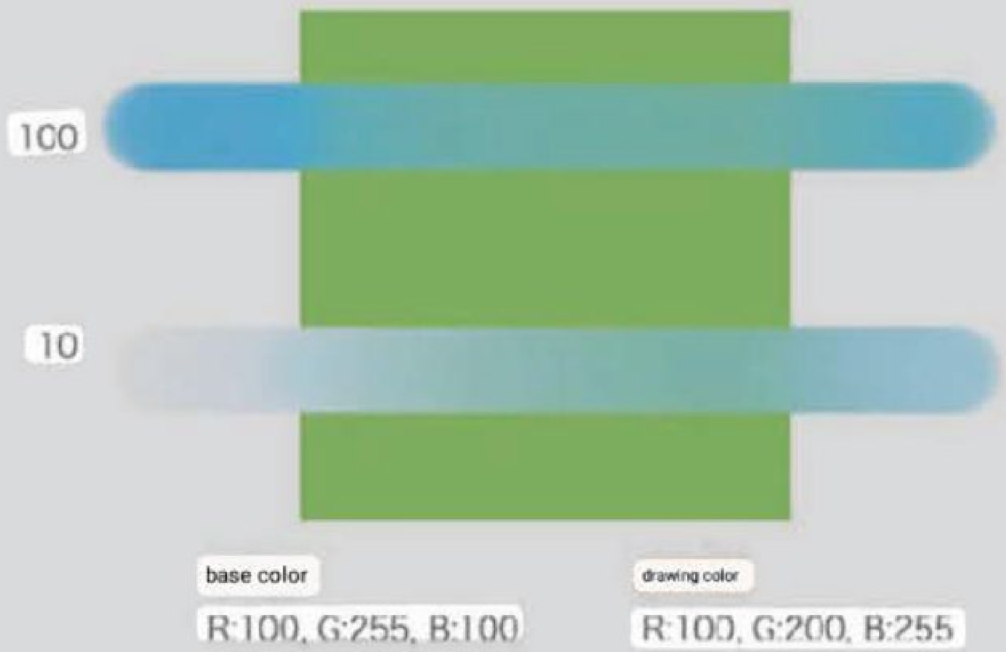
2 amount of paint

Set the ratio of RGB values when mixing the background color and drawing color. The lower the percentage, the more it will be affected by the RGB values of the underlying color.



3 paint density

Sets the opacity ratio when the base color and drawing color are mixed. The lower the percentage, the more opaque the underlying color. Affected by brightness.



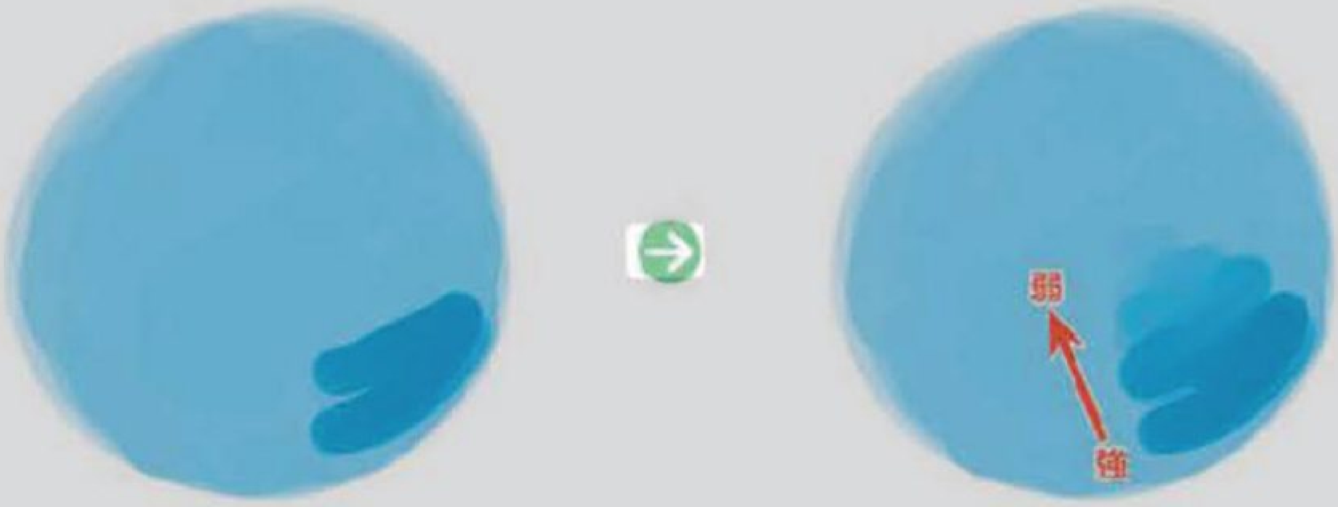
4 color stretch

This setting determines how much the base color is pulled and stretched.



-Control with pen pressure

You can adjust the degree of blending while changing the pen pressure.



下地の
R:111, G:212. B:255
Drawing
color R:17,G:137, B:188

I draw a gradient

1 Apply the drawing color with strong pen pressure.



2 Create a gradation by lowering the pen pressure and painting so that the boundaries of the colors are gentle.



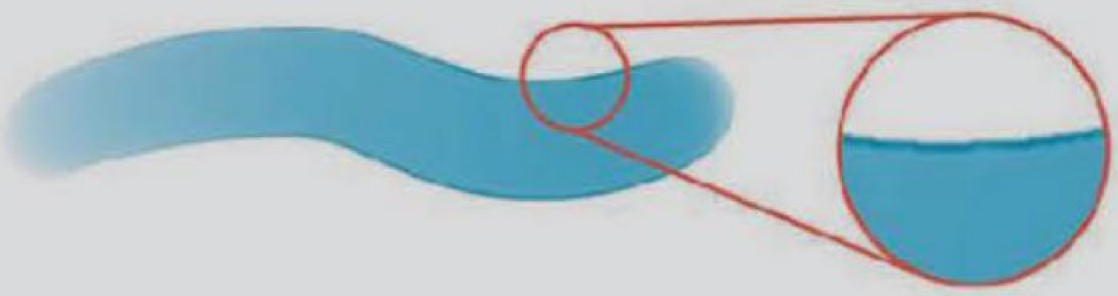
PRO EX

5-2 watercolor painting effect

Watercolor paint accumulates on the edges
of the drawing area, making it look darker.
I will explain.

●Brush watercolor border

[Border of watercolor] is a setting that darkens the border of green and makes it look like the paint is accumulated. Available when [Watercolor border] is turned on in the [Sub Tool Detail] palette [Watercolor border] category.



1 Watercolor realm

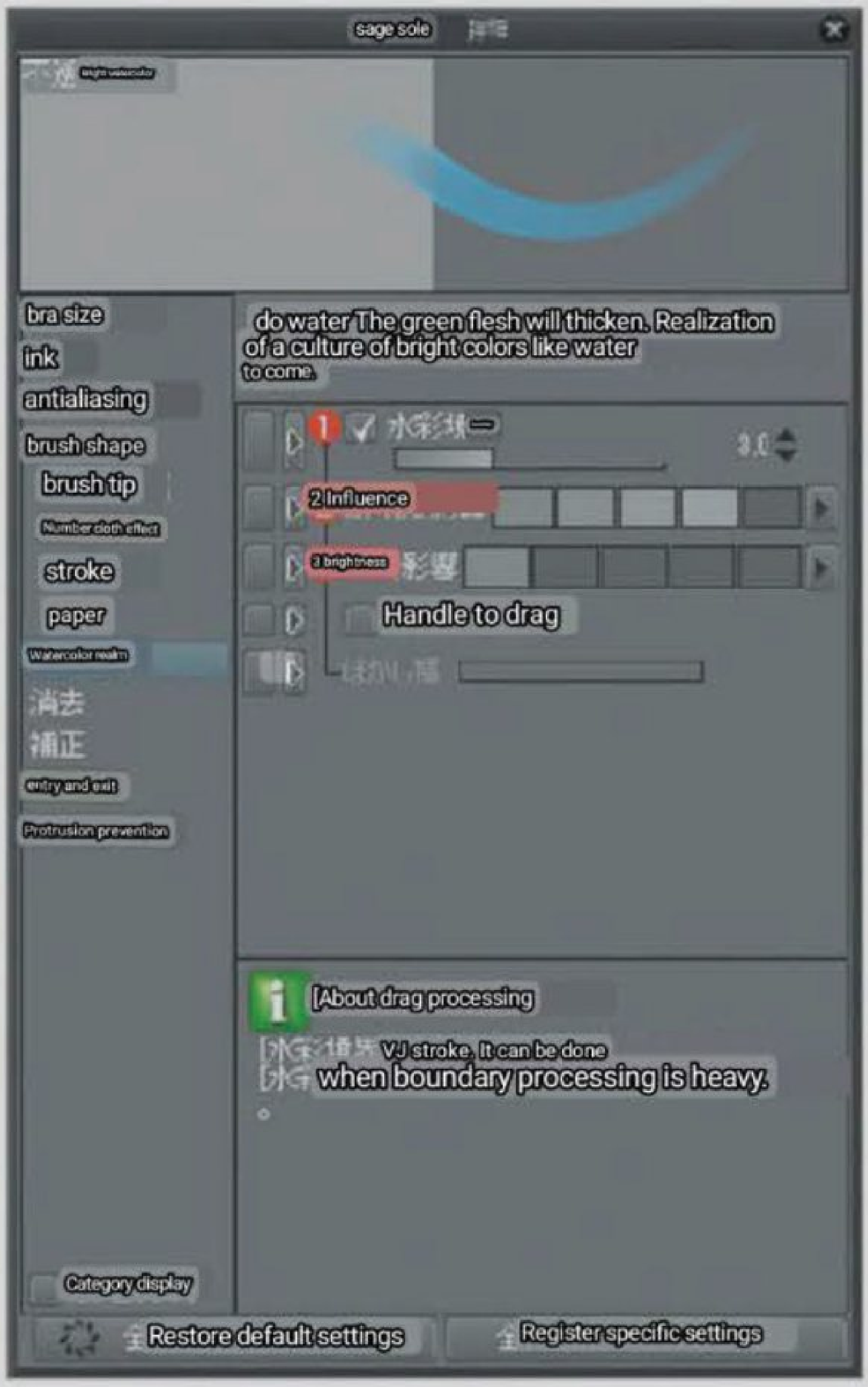
When checked, [Watercolor edge] is turned on. You can drag the slider to adjust the range of the effect.

@Transparency Impact

Sets the opacity of the border of the line. Increasing the value darkens the edges of the lines.

❸明度 influences

This setting darkens the edges of lines. The higher the value, the closer to black will follow.



● Layer watercolor border

From the [Layer Property] palette [Border effect] [Watercolor border], you can add a watercolor border effect to the drawn part of the layer.

1 Add a watercolor border to the shadowed layer.

vinegar.



22 Click the Layer Properties bullet

Border to turn it on, then

click Watercolor Border to select

it.



3 by watercolor border, the edge of the drawn part is darker.

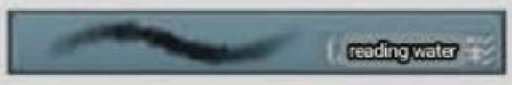


● Bleed expression

You can use a brush with a bleeding effect to create a watercolor-like drawing.

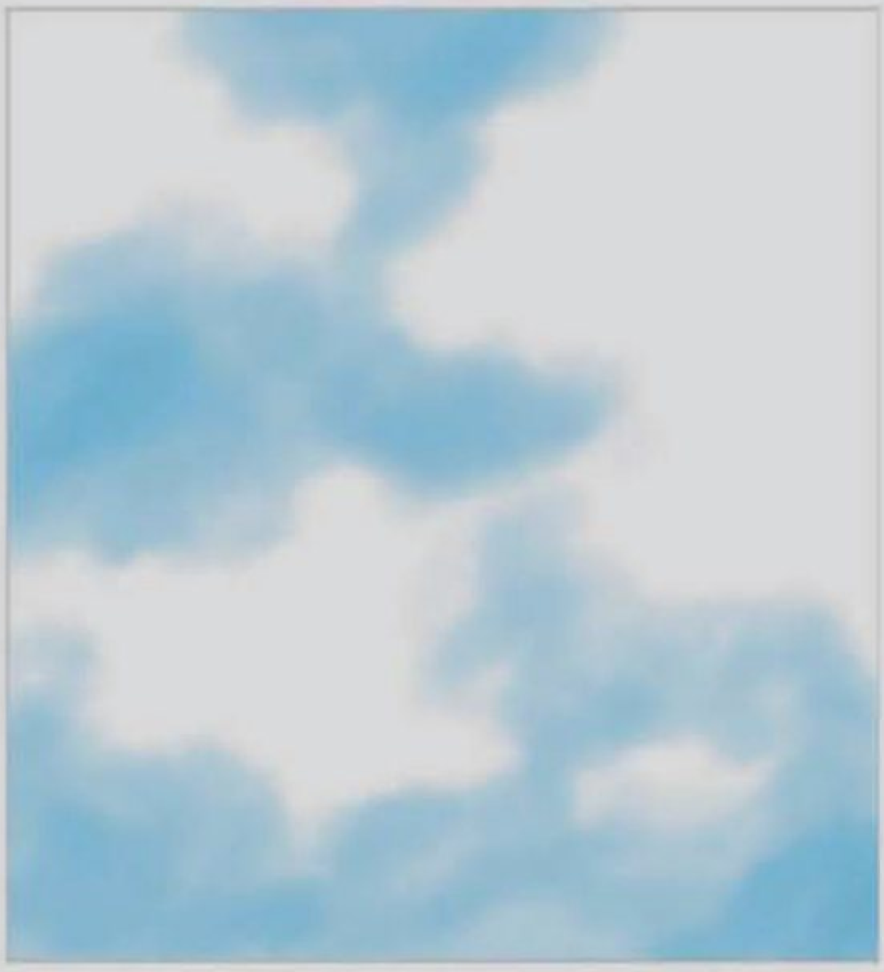
blur watercolor





The [] tool [Bleed watercolor] can be used to paint with a blurred effect.

vinegar



Only the light blue (R: 90. G: 196. B: 246) part is drawn.





To correct the blurred cat movement, it is a good idea to select a transparent color and erase it with 'Bleed Watercolor'.

● Expressions that leave handwriting

watercolor pen





The [] tool [Watercolor brush] allows you to draw with traces of

vinegar



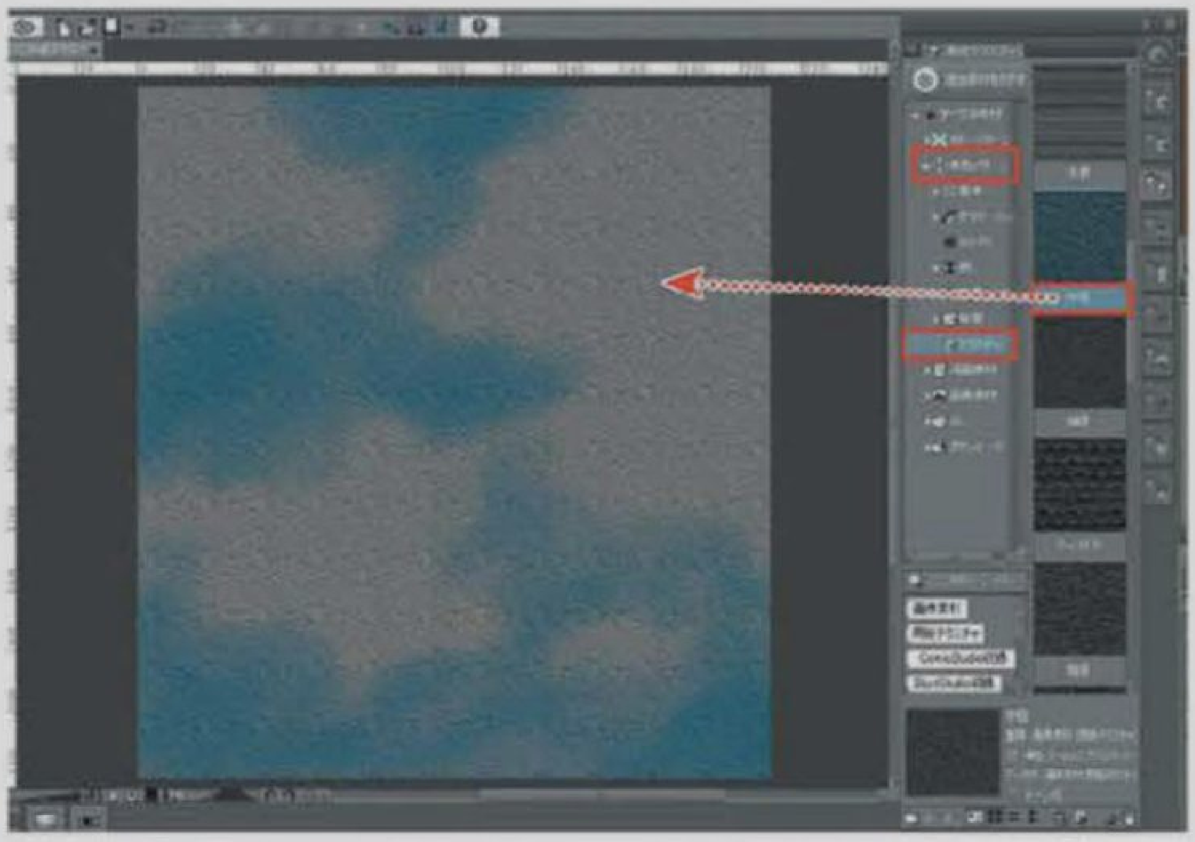
add texture

By applying a texture, you can add a paper-like texture. Gives a more analog watercolor effect. Display the [Material]

1 palette and click the tree table on the left.

Shown from [monochromatic pattern] [texture]

Choose.



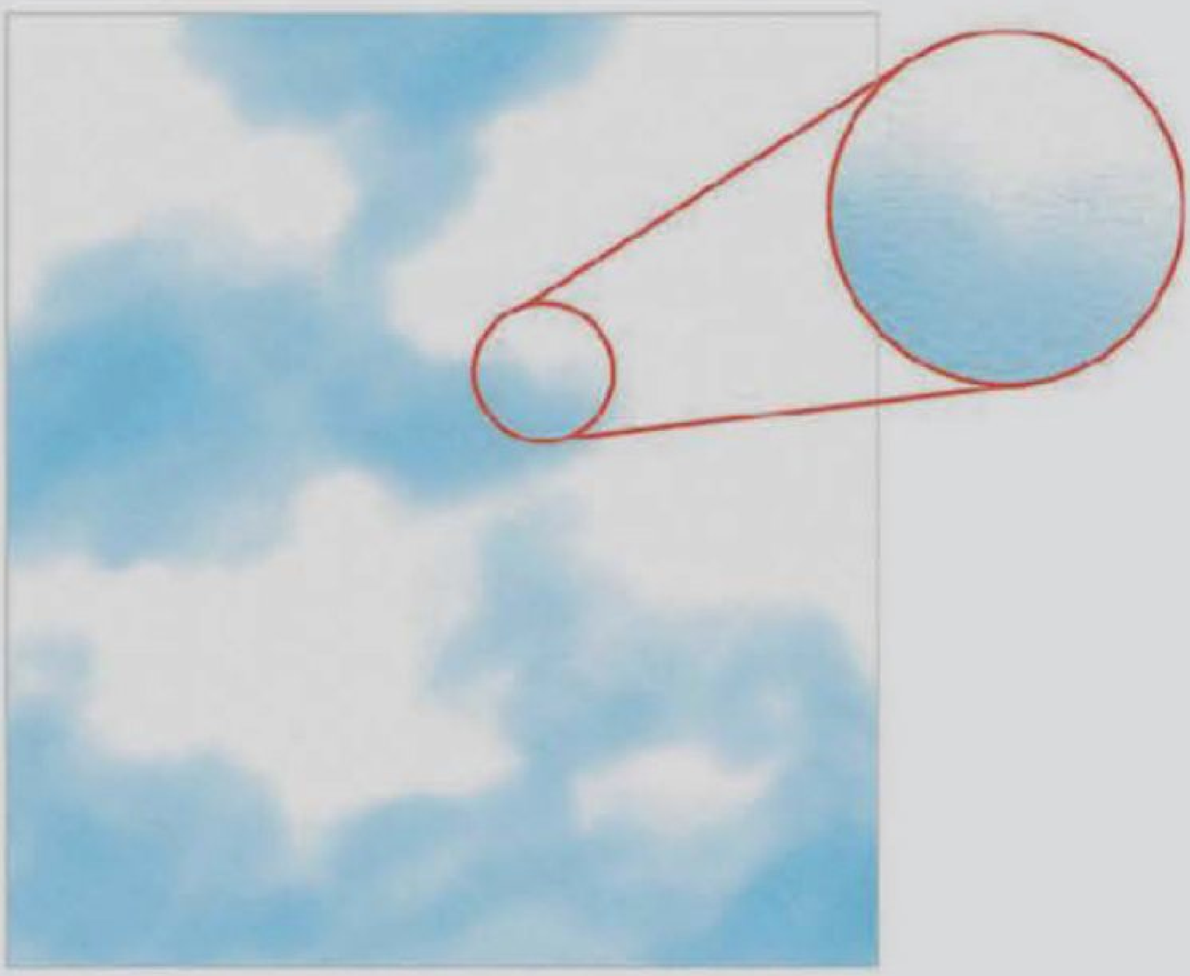
Here I chose Medium. Paste it by dragging and dropping it onto the canvas.

22 Click [Texture composition] on the

[Layer Property] palette.



3 Added texture to the illustration.



5-3 real watercolor

The Real Watercolor group of the Brush tools takes a different approach to watercolor painting than the Watercolor group.
Contains a brush for cleaning.
They are perfect for painting with transparent watercolor paints, as they are good at realistic watercolor expressions with a sense of transparency.

real watercolor

Unlike the Watercolor group, the Brush tool's Real Watercolor group has most of the brushes' Ground Blend settings turned off (only Texture Blend is turned on). is). For this reason, it is better not to apply while mixing, but to layer transparent, light colors.



1 Undercoat with [Watercolor round brush]. If you move the pen without letting go of the tablet, unevenness will be less likely to occur.





2 If you change the [Blending mode] on the [Tool Property] palette to [Transparency [Transparency]], it will not be uneven even if multiple strokes are layered.



TIPS Smooth out unevenness

Conspicuous unevenness can be blended using [Preserve and Blend].



3 Try layering different colors. Create a layer above, select

[Clip at Layer Below] and paint with [Watercolor round brush].





If you touch the edge of the color applied in step 4 with the [water brush], it will become

lighter as if it were stretched with water, allowing you to create a gradation. 筆

The pressure is weak.





● Blurred watercolor painting

1 For blurry expressions, it is

best to use [Blur watercolor].





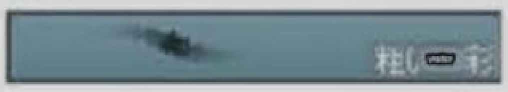
2 |Put another layer on top and apply another color with [Bleeding Watercolor], and the colors will look like they're blending together.



drawing part

Paint a wide surface while giving it texture

You can use [Rough Watercolor] to paint a wide area while creating unevenness with a watercolor-like texture.







Since the fullness changes depending on the pressure of the pen, you can apply unevenness by adjusting the force. If the unevenness is not as you expected, you can blend it with [Preserve texture and blend].

5-4 thick coating

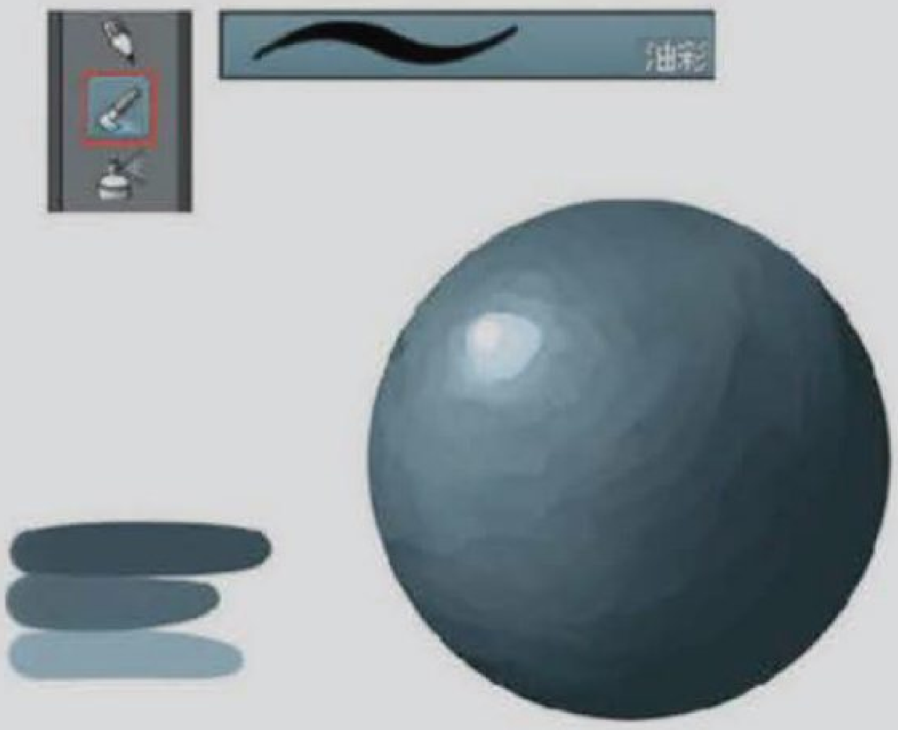
The characteristic of thick coating is that it is applied in layers like an oil painting. The basic method of painting is to start with the darkest colors and then apply the reflections.

A brush used for thick coating

The [Brush] tool [Thick Paint] group contains a collection of brushes that allow you to build up dark colors. Depending on your style, you may also use brushes from the Brushes tool Watercolor group or the Pencils tool.

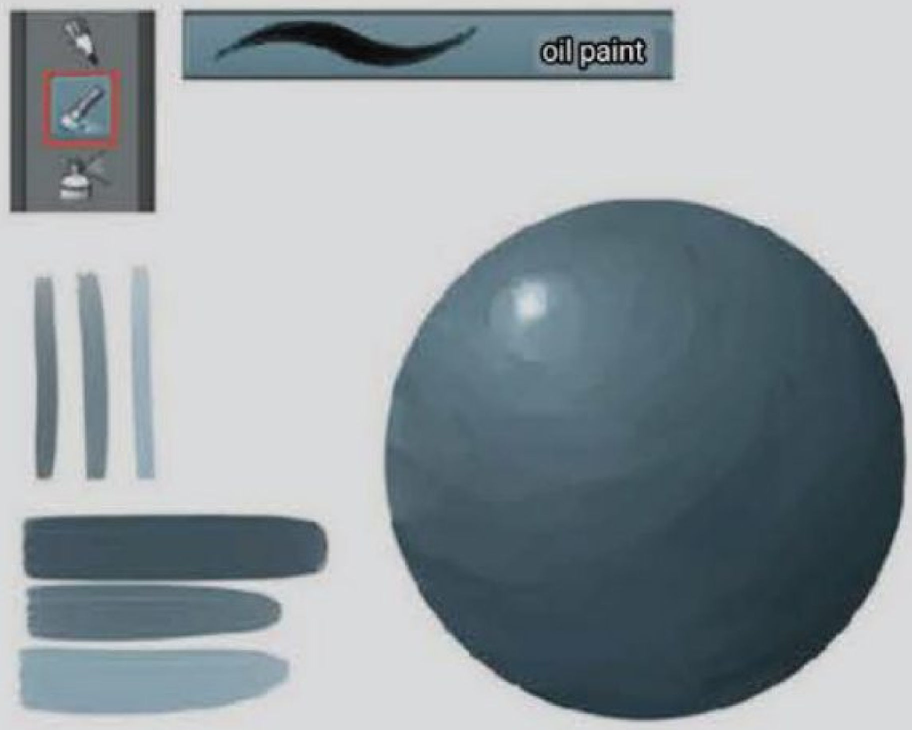
oil painting

The [Brush] tool > [Paint] [Color] is characterized by its ability to draw darkly. The brush tip is round, so there is no peculiarity, and it can be said that it is an easy-to-use brush.



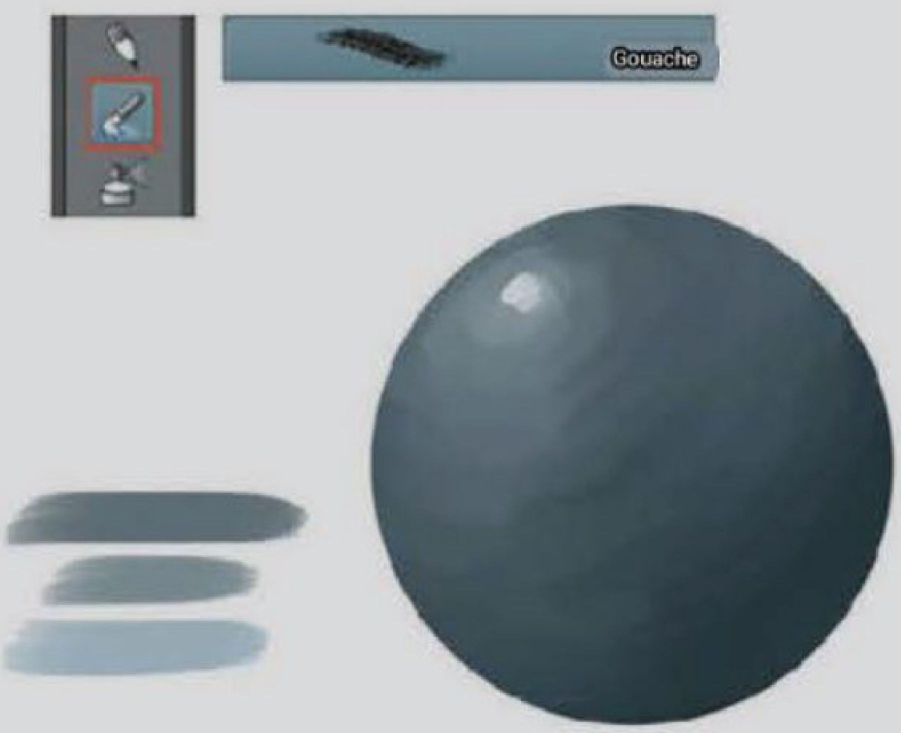
oil painting flat brush

The [] tool [Thick paint] [Oil flat brush] is a brush that can be used like a flat brush. Horizontal strokes are thicker, and vertical strokes are thinner. You can create a drawing that makes you feel the marks of the ends of the hair more than with [Oil].



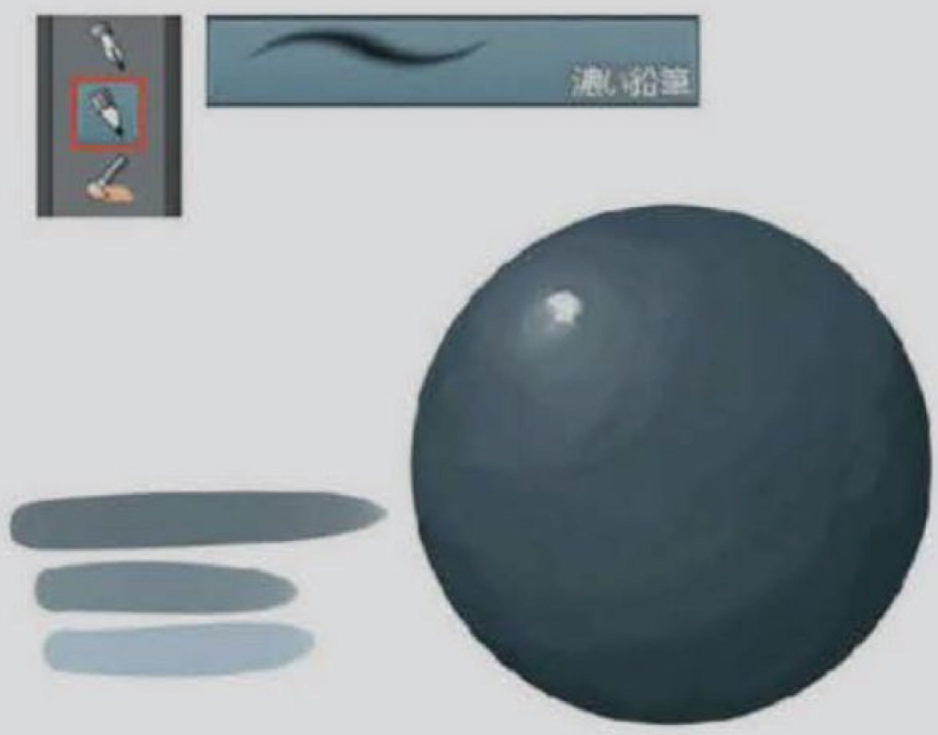
Gouache

[] Tool → [Thick paint] [Gouache] is characterized by a dry drawing feel as if it was applied with paint with little moisture. Suitable for illustrations showing realistic handwriting.



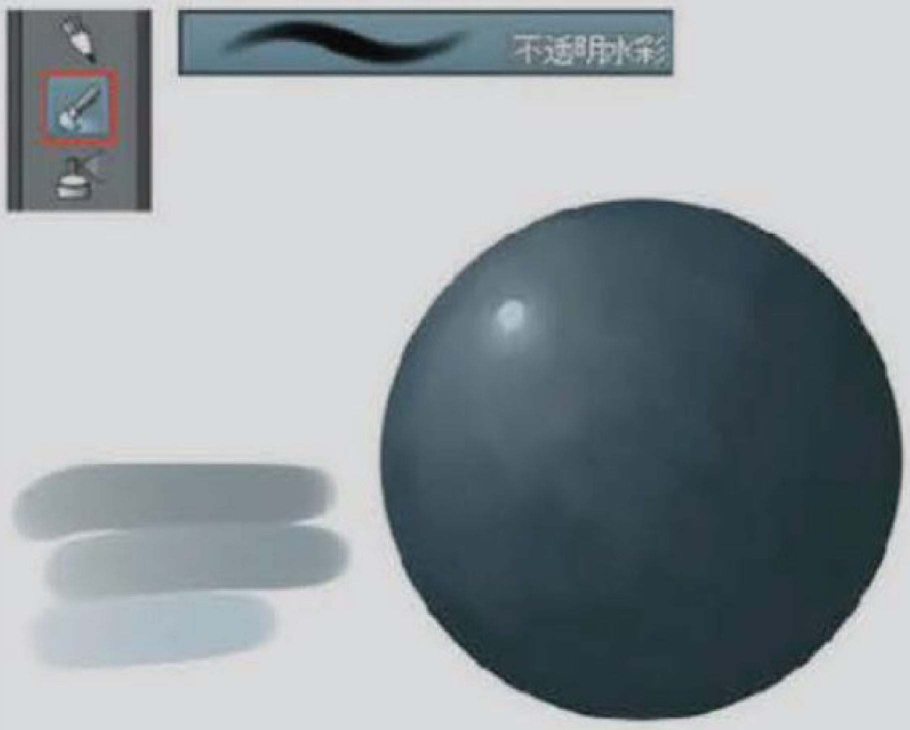
dark pencil

The [Pencil] tool [Dark pencil] is an orthodox brush, so many illustrators use it. Lower the opacity of the brush, use the subtle shading, and apply multiple coats.



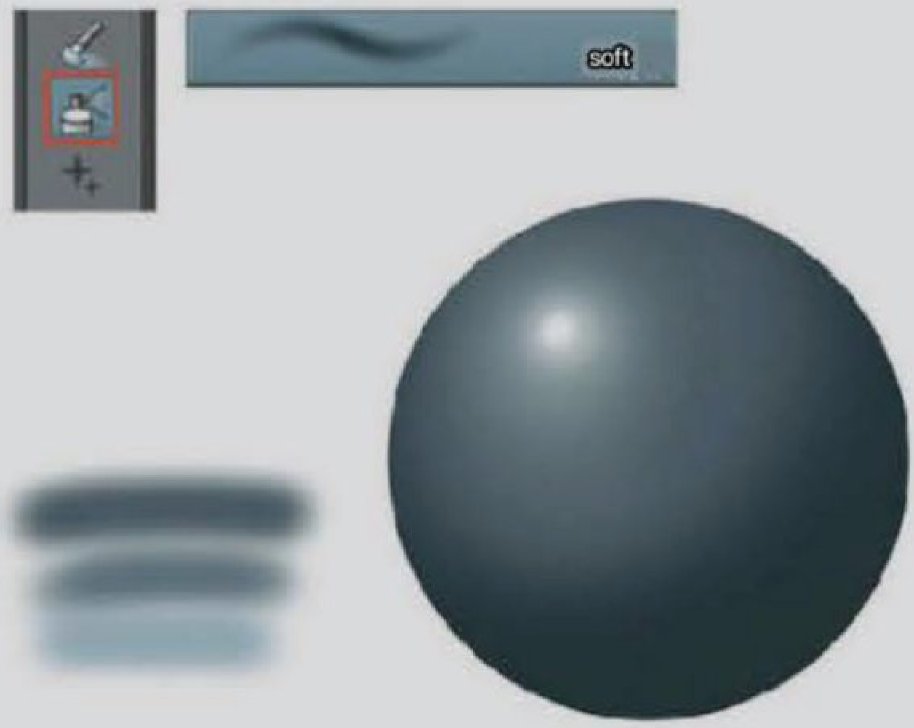
Opaque Watercolor

The [Pencil] tool [Dense watercolor] blends colors on the same layer more easily than the brushes in the [Thick paint] group, so it can be used when you want to paint smoothly.



soft

The [Airbrush] tool [Soft] is a brush that allows you to draw vaguely, allowing you to draw smooth gradations.



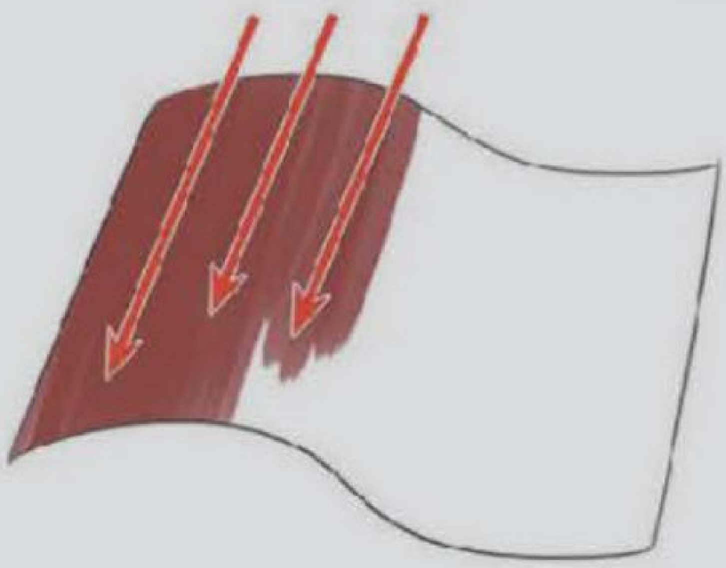
Point

Ver.1.8.5 or earlier, or from Ver.1.8.5 or earlier to Ver.1.8.5 or later

If you upgrade, the [Thick paint] group will be labeled as [Oil paint].

How to move the brush

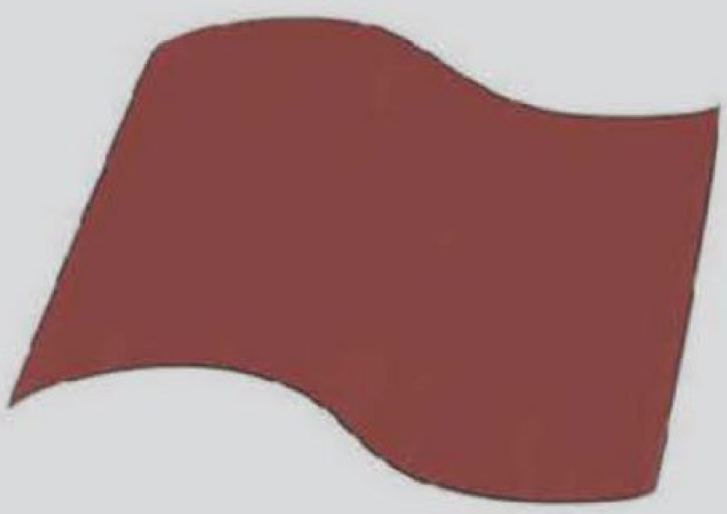
Basically, the brush should be moved along the surface of the object being drawn.



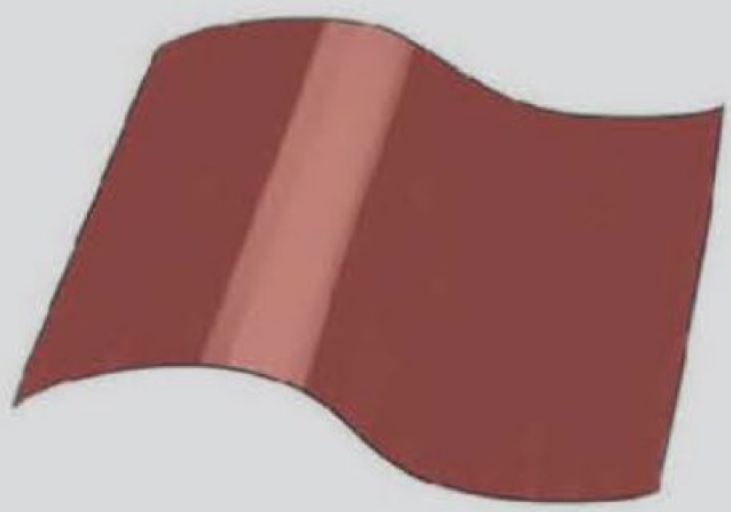
light and shade

Here, we will look at the process of drawing a gradation with thick paint.

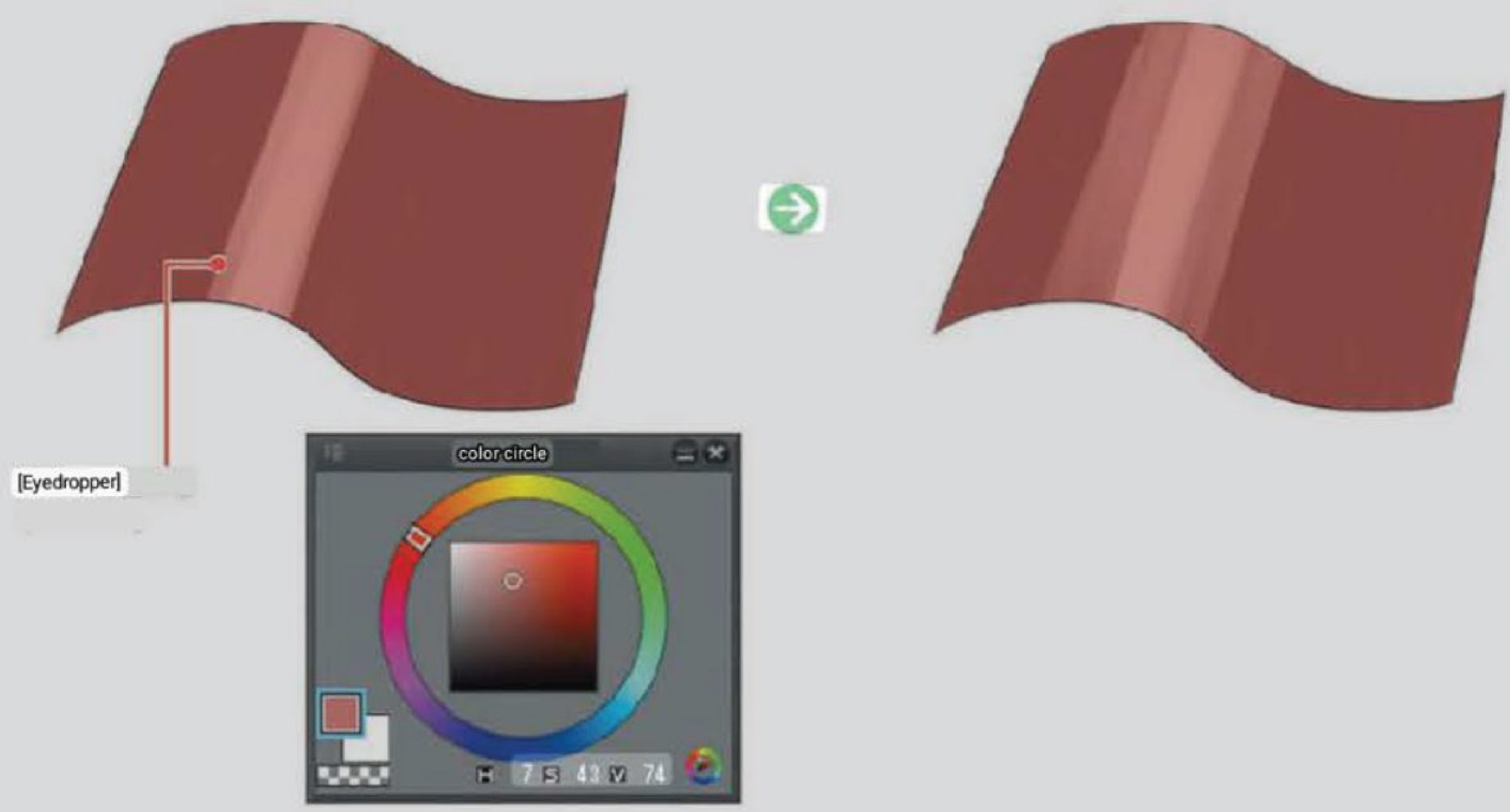
1 Prime with a dark color.



Apply a bright color on the same layer as in step 2.



3 Using the [Eyedropper] tool, click where the light and dark colors are mixed to apply the drawing color.

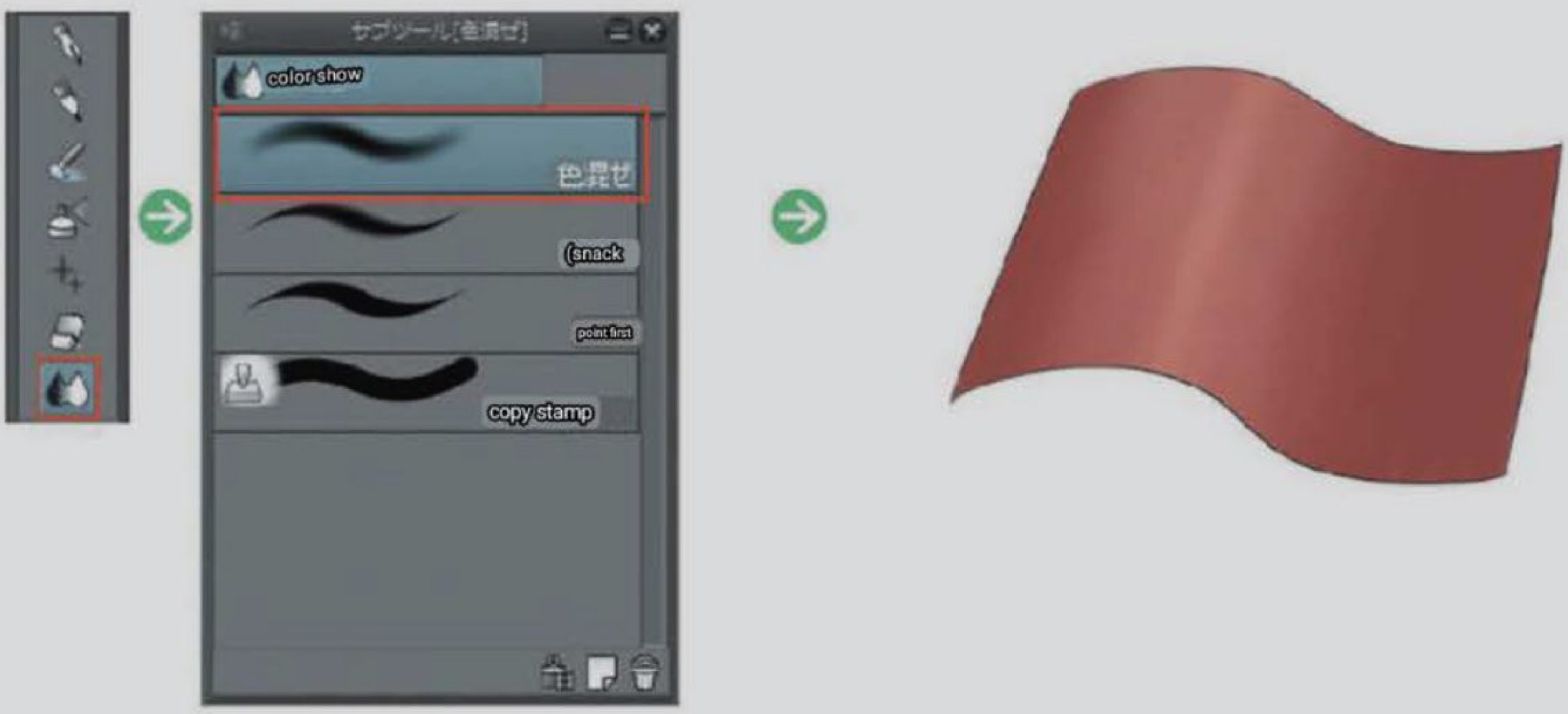


4Use the [Eyedropper] tool to fill in the areas where the color of the process diagram and the dark color are mixed. In this way, the gradation is created by repeatedly painting the mixed areas with the drawing color.



Make the color blend

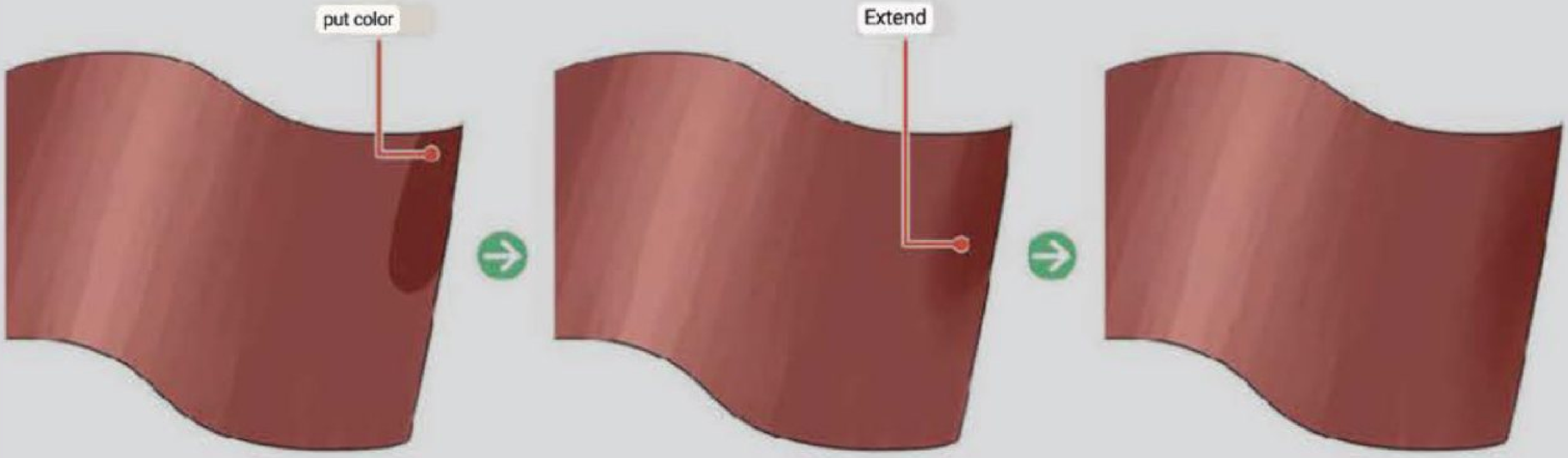
For areas where you want a smooth gradation, use the [Blend] tool [Blend].



extend the color

You can also create a gradation by placing a color and stretching it with the [Blend] tool or an easy-to-blend brush.

Here, the colors are applied with [Oil paint] and stretched with [Opaque watercolor].

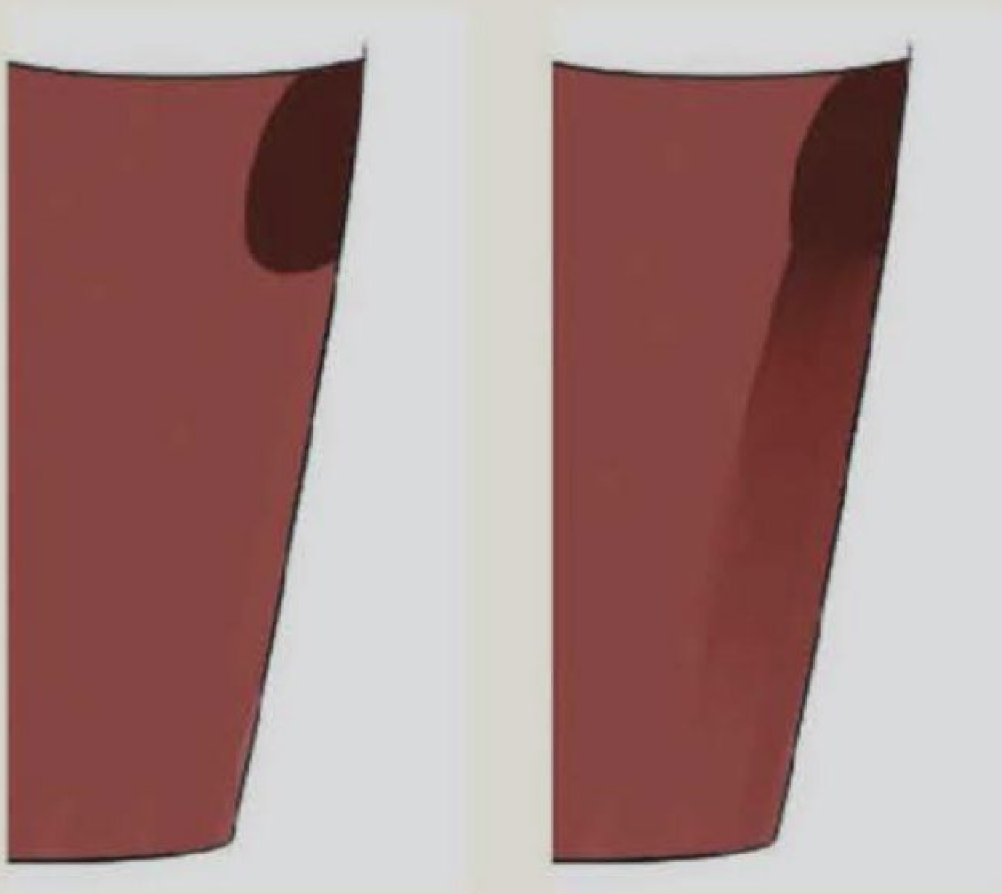


TIPS Make a brush for color mixing

If you set the [Paint] and [Paint Density] to 0 in the brush settings of the [Brush] tool, you can use it like the [Blend] tool.



For example, even brushes such as Gouache can be set up for blending.





PRO EX

5-5 grisaille painting

"Grisaille painting method" is a method in which a black-and-white illustration is used as a sketch, and colors are added from above to complete it. In digital illustrations, colors are added using layer blending modes. This technique is often used for thickly painted illustrations.

-Draw a sketch in black and white

First, draw light and dark with achromatic colors of white, black, and gray. Set the saturation to "0" to create an achromatic color.

1 Paint the base color with gray.



TIPS How to set achromatic color

Placing the control point on the left edge of the rectangular area of the [Color Wheel] palette sets the saturation to "0."



In the "H", "S", and "V" notation at the bottom, 'S' stands for saturation. When this value is '0', it is chromatic. 無

2 Add a shadow. Apply roughly at first.



3 Next, draw the shadows in detail.



4 Finish the details.







I used the [] tool > [Thick paint] > [Oil paint] and the [] tool [Watercolor] [Dense watercolor].
Where I want to blur the paint, I use the [Blend] tool to blend it.

Point

The whiter the part, the easier it is to overexpose when you add color later. So the highlight is completely
It's better to keep it light gray instead of bright white.

put color on

coloring example

1 Create a new layer on top of the black and white sketch, set the blending mode to [Overlay] and color.





say below



color with overlay

Set the blending mode to "Overlay" and color

I put the



12 When colors are layered with [Vivid Light], some colors become brighter or whitish. If the effect is too strong, lower the opacity of the layer to adjust.





3 [Addition (Luminance)] is used when you want to express strong light. In this example, I paint the brighter outlines due to the backlight and the light of the eyes on a layer in [Add (Luminance)] mode. I made the background black so that the light of the outline is easy to understand.





4 Finish by adjusting the colors.

Color adjustments are also made on layers in blending mode. [If you put a color on the absolute difference layer, the color tends to have a different hue, so you can add color with a gradation. Since it remains, it is a gradation from black to drawing color). "Since this is a blending mode with a lot of color changes, I will lower the opacity.





TIPS [Gradient] tool

The process uses the [Gradient] tool to draw the gradient. Gradation is drawn by dragging the canvas with the [Gradient] tool.

In the example, I used the [Foreground color to background color] sub tool to change the main color and background color.

I am creating a gradient of colors.

For a foreground-to-transparency gradient, click the Foreground-to-transparency sub I'd rather use a tool.





create a custom sub tool

I will explain how to save a sub tool whose settings have been changed separately from the initial sub seal.

Saving custom sub tools

1 Select the base brush on the [Sub Tool] palette.

, select the

Click Duplicate Butool.

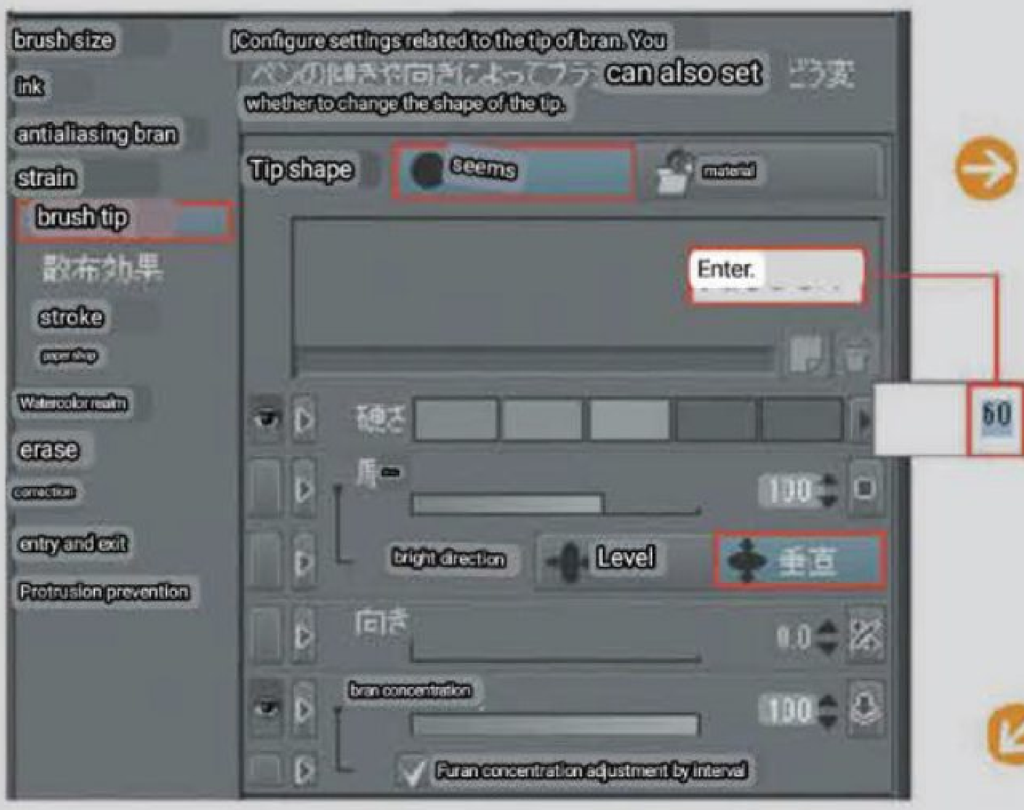


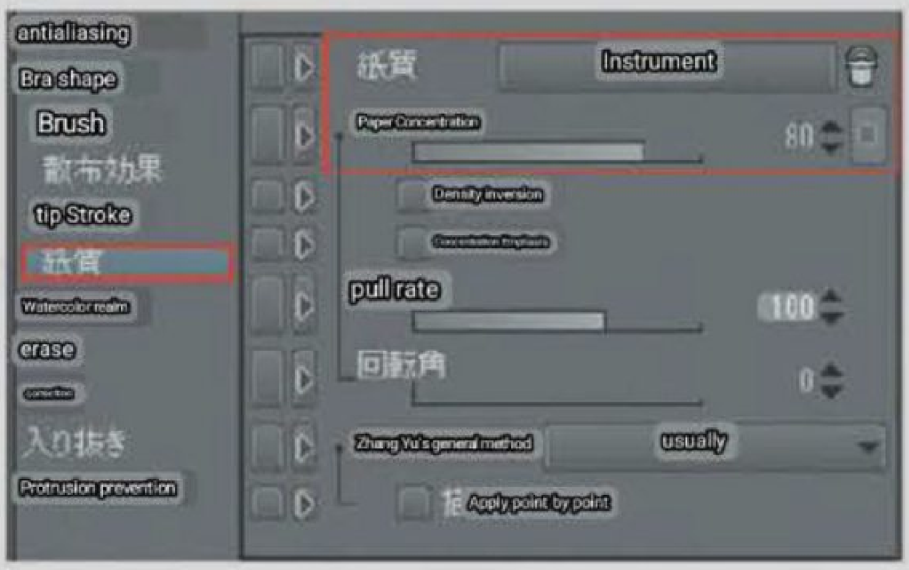
2 [Duplicate Sub Tool] dialog box

name it.



3 Set the contents of the custom brush on the [Tool Property] palette and [Sub Tool Detail] palette.



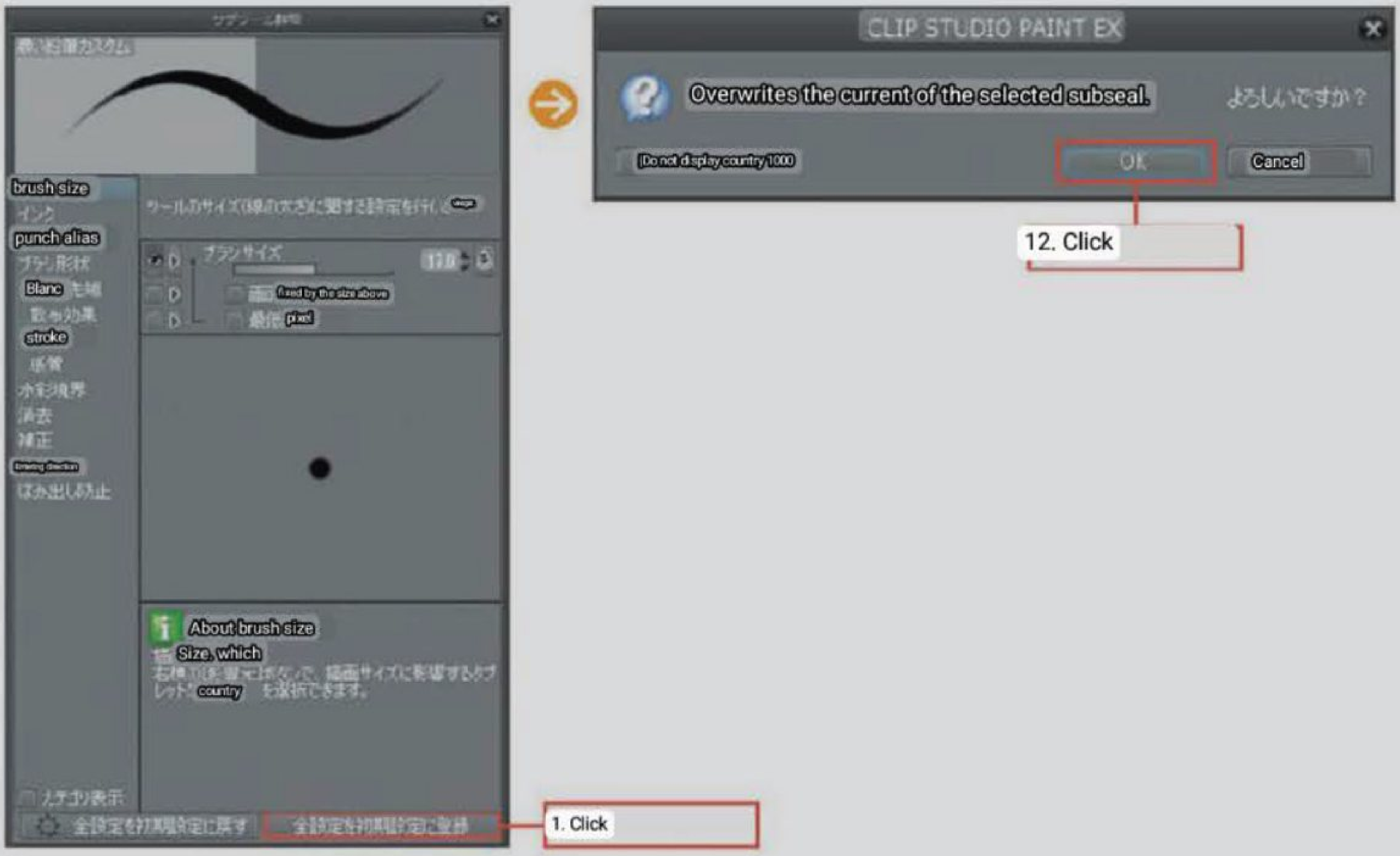




Here, [Tip shape] is changed to [Shape] [Hardness] [60] [Paper] [Impasto] (Temperature: 80), and [Anti-aliasing] is changed to [Medium]. It has become an impression stroke.



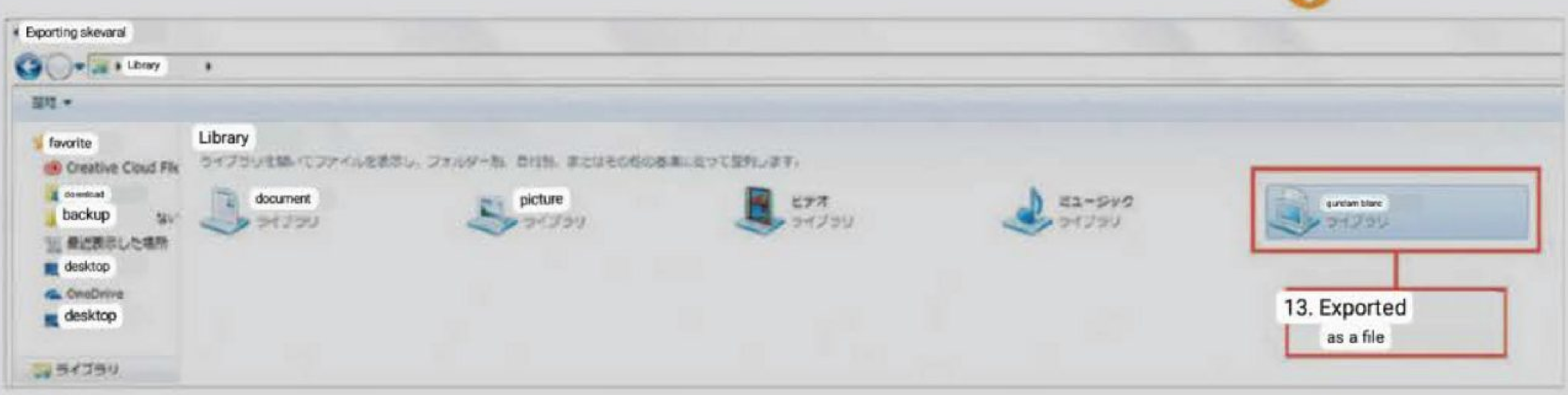
4 Click [Register all settings to default] on the [Sub Tool Detail] palette. Click the [OK] button to create the original sub tool.



5 Select the newly created sub tool on the [Sub Tool] palette and right-click on the palette.

If you export the sub tool file with [Export sub tool] from the displayed menu, you can read it later even if you accidentally erase it or initialize the software.





Chapter

6

Character making course



- 6-1 From rough to undercoat
- paint 6-2
- 6-3 Paint the hair
- 6-4 Paint the skin
- 6-5 Apply clothes
- 6-6 Paint items
- 6-7 Paint the foreground
- 6-8 Paint the background in the back
- 6-9 Finish the work

PRO EX

6-1 From rough to undercoat

Here we will look at the rough, line drawing, and undercoating process. I make a rough image of the work, put the line art in the draft, and divide the layers into parts by undercoating.

○ Rough

1 Roughly decide the direction of the illustration. The more detail you draw, the clearer the finished image of the illustration will be.



Any brush can be used for rough drawing, so it's a good idea to choose a brush that is easy for you to use. Here, I use the [Brush] tool's [Oil] and [Opaque watercolor] brushes. The black lines are drawn with an oil paint brush to distinguish them from other paintings.

12 To test the feel of the light, I have layered several layers with blending modes set.



The "Glow and Breath" layer depicts the exhaled breath and the light reflected off the buttons of the coat.

The Film Burn layer creates an effect that looks like the film has been burnt and partially discolored.

- "Shadow", "Reflection (Screen)", "Reflection (Overlay)", "Brightness" and "Color Matching" layers draw shadows and light due to backlight.

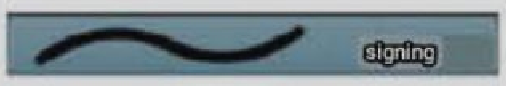
line drawing brush

You can customize and create your own brushes.

1 The brush used for line drawing can be customized with the [Pen] tool [Marker] [Felt-tip I am using it as is.

pen] Here, let's take a look at the process of customizing a brush.





12 Open the [Sub Tool Detail] palette and in the [Correction] category

I have Post Correction turned on.

Also, raise the value of [Payment] a little.



3 Display [Starting and ending effect destination settings] in the [Starting and ending] category, and turn on [Brush size] and [Brush density]. This will create a brush that will automatically start and end. There is a little shading in the opening and closing part.



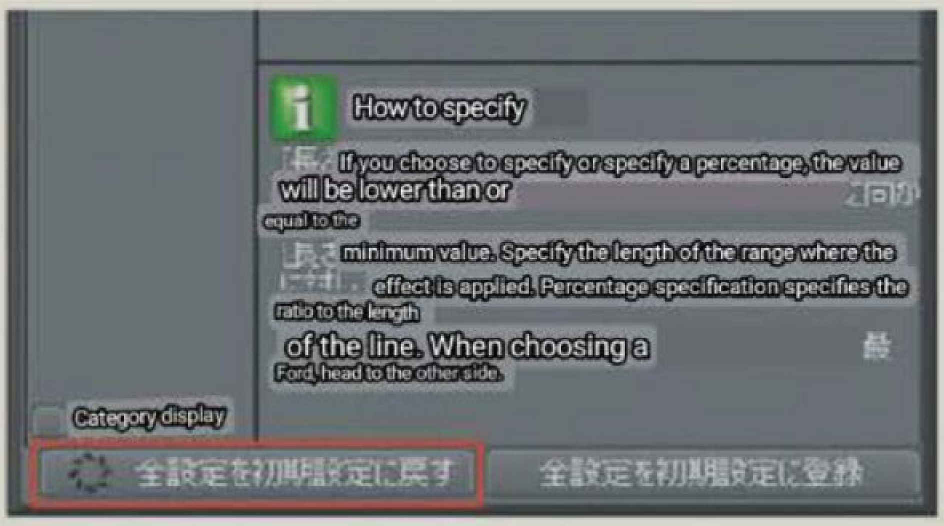
Enter and exit by speed is turned off.

44 Clicking [Register all settings to default settings] on the [Sub Tool Detail] palette will set the changed parts to the default settings.



TIPS Initialize customization contents

If you register the initial settings, even if you change the settings later, the Tools You can return to the settings at the time of customization by [Reset all settings to default] on the Properties palette.





Draw a picture with a customized brush.

I draw a rough draft.



Completion drawing

TIPS Restore the initial sub tool

Immediately after installing CLIP STUDIO PAINT, the initial sub tool can be selected from the menu display of the [Sub Tool] palette.

You can add it to the palette with [Add] 。

Menu display







Select a sub tool in the dialog box and click [OK] to add it

Undercoat layer

1 Each part is painted on a separate layer. Use the [Fill] tool [Refer to other layers] for large areas, and use the [Pen] tool [G-pen] or [Fill pen] to fill in small areas.







2 Create a fill layer under the line art.

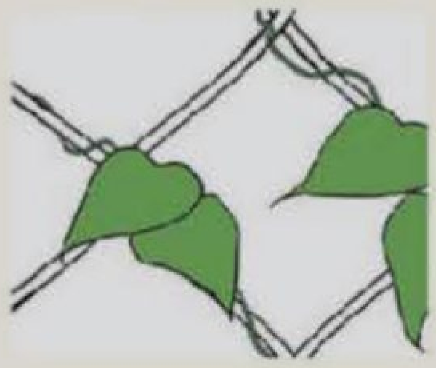
is the basis.



Take advantage of the TIPS effect

The vines in the background are drawn with [Border effect] and [Border] turned on in the [Layer Property] palette. This will automatically draw a black line around the edges of the drawing area. It's a convenient way to draw cables and paper.

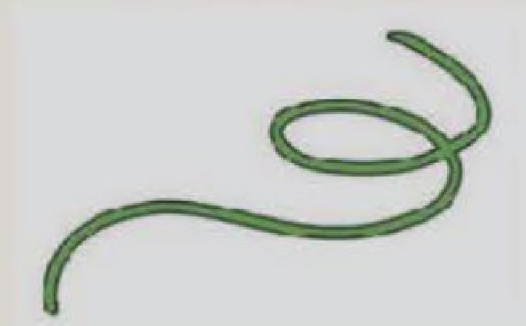




normal line [border effect] off)



Bordered line (Border effect on)



● Make the part hidden by the hair transparent

The line drawing of the part hidden by the hair is processed so that it can be seen through.

Place the drawing of the face ("skin line drawing layer") under the hair coloring. The hair coloring hides the face line drawing.





2 Select the area around the face with the [Selection] tool [Lasso], [Copy] (Curl + key) and [Paste] (cut + V key). Name the pasted layer "face copy".





3 Move the “face copy” layer above the hair base layer (“hair”) and select “Clip at layer below”. Lower the opacity of the "face copy" layer and you're done.



clipping and only the painted part of the hair will did the line drawing Is displayed like copy



The line where the hair hangs becomes thinner, and the hair becomes transparent.

PRO EX

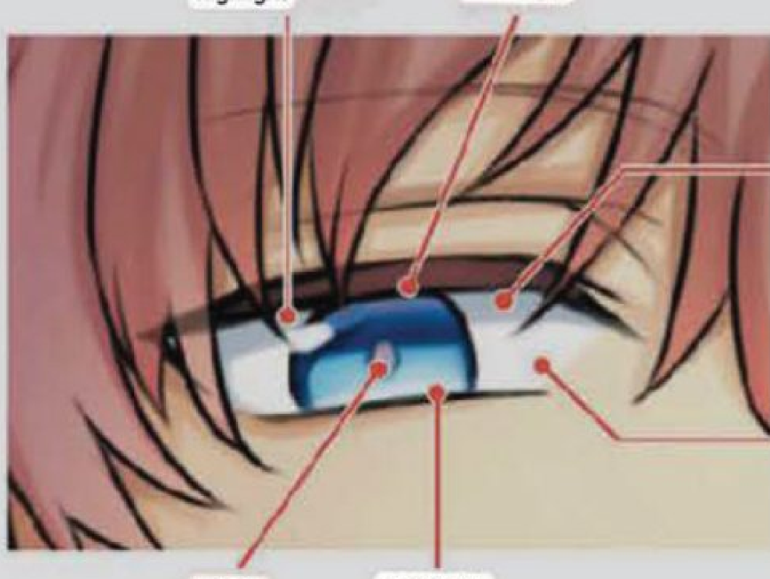
6-2 paint the eyes

Cats are the most eye-catching parts that make up a character. Therefore, we put effort into the details and finish them carefully.

pupil element

See what elements are needed to draw the eyes let's

Drawing pupils and highlights is a common practice. In the example, I added reflected light from the surrounding light to make the eyes brighter.



How to paint eyes

1 Undercoat.



2 Draw the shadow and pupil. Create a new layer and set it to Clip at Layer Below. Draw with the [Brush] tool [Opaque watercolor].

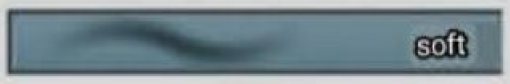






3 Create a new layer and set the blending mode to [Overlay]. Add light under the eyes with the [Airbrush] tool [Soft]. Also, use [Opaque watercolor] to darken the edges of the shadows.









drawing part

4 Add reflected light. Use the [Eyedropper] tool to obtain the base color of the hair and use it as the drawing color. Create a layer whose blending mode is [Screen] and draw on the top of the pupil with [Soft].

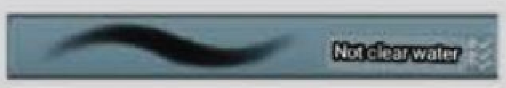






Use the same color to blend with the hair.

5 Create a highlight layer on top of the line art and add highlights with [Opaque watercolor].





6 | Create a new layer above the layer with the whites of the eyes and select Clip at Layer Below. Draw a shadow on the white of the eye with the [Brush] tool [Opaque watercolor].





7 White eyes and shadows with the [Airbrush] tool [Soft] blurs the borders of







8 Light the pupil with the base color of the hair.

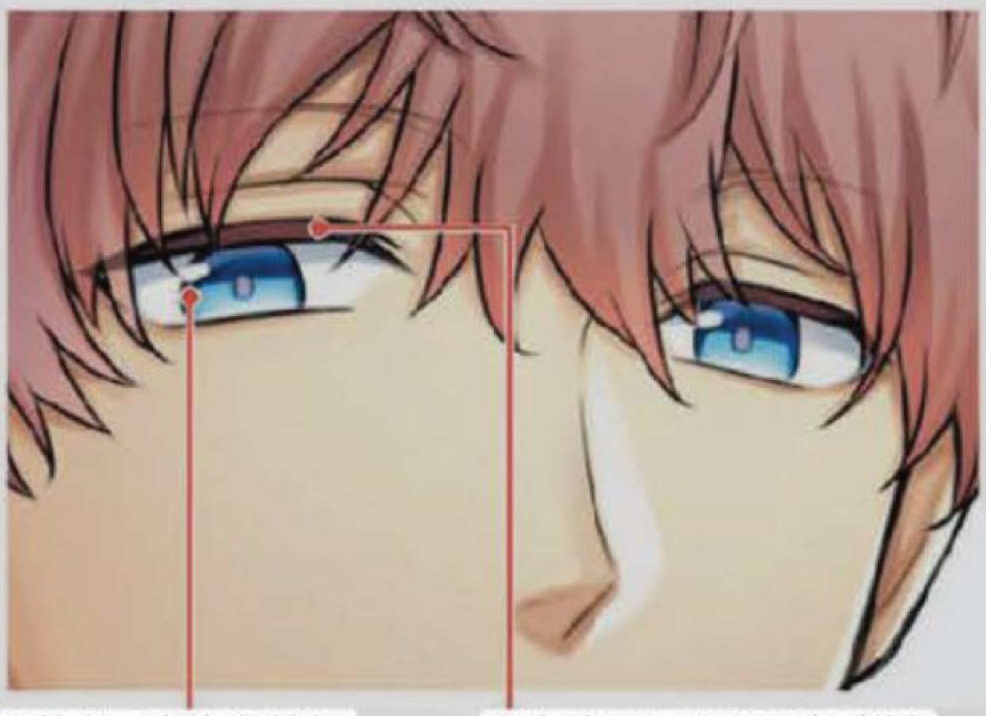


9 Fill in the details and you're done.

Before drawing



After drawing



I added to make the highlights 塗 stand out.

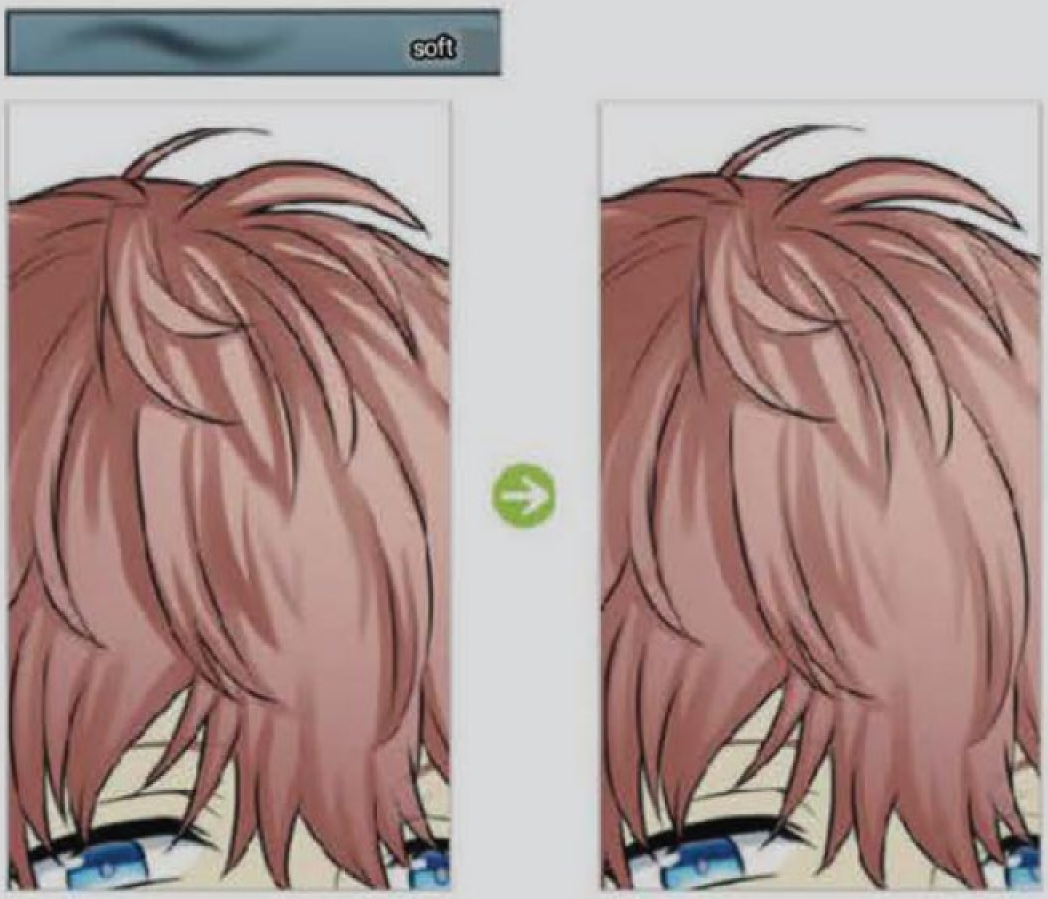
Set the drawing color to a color slightly darker than the color of the hair, and use the opaque watercolor to add paint to the eyelashes.

Create a new layer "Shadow" and click Clipping at 3 Yers. Use the [Brush] tool [Opaque watercolor] to paint shadows while keeping in mind the flow of the hair. The shadow color is darker than the undercoat color (R:163.G:100 B:91).



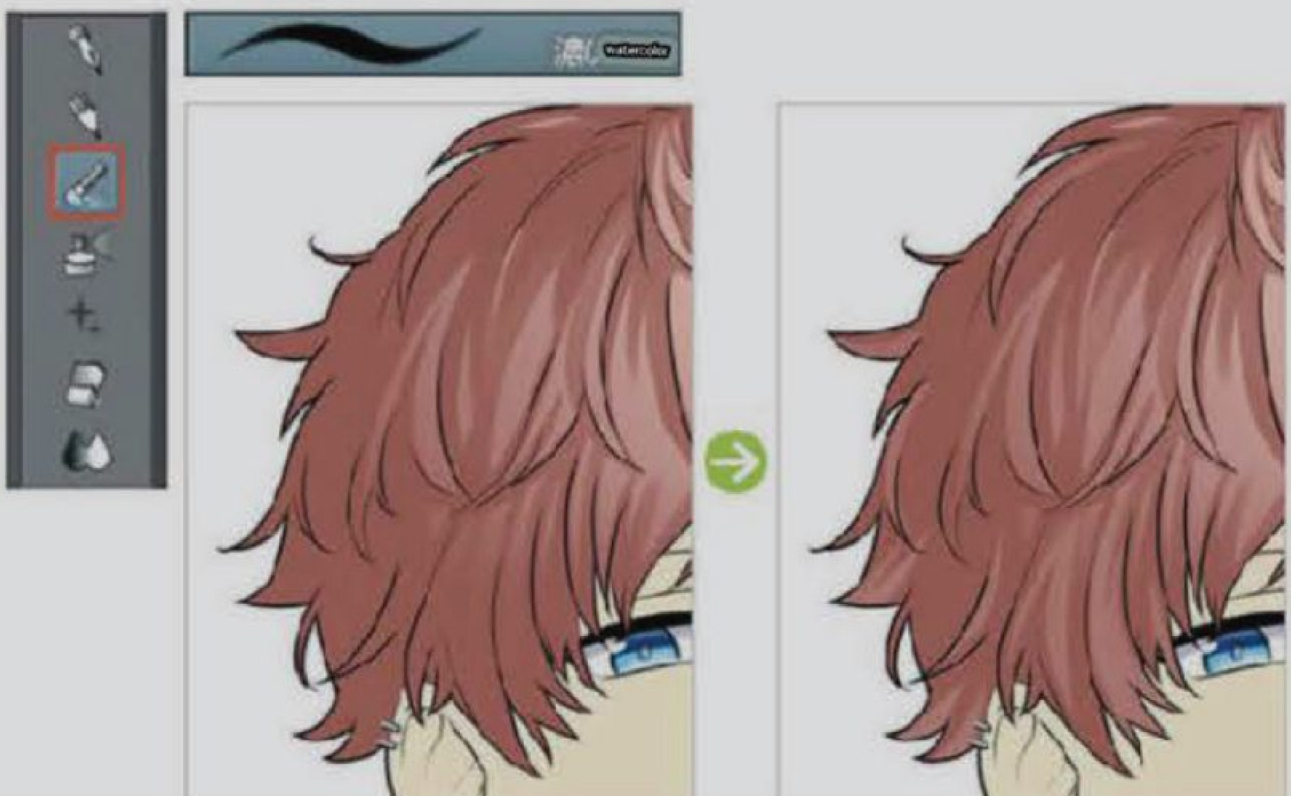


4 Turn on [Lock transparent pixels] on the shadow layer created in the process, and add gradation to the shadows painted with the [Airbrush] tool [Soft]. Set the drawing color to a color lighter than the shadow color (R:201.G.143 B:140/R230 G148 B140).





5 New layer "Shadow 2", and use the [Brush] tool [Dense watercolor] to add a slightly lighter color than the shadow (R: 198, G: 145, B137). Draw and add hair bundles from .





created by

If you click the thumbnail of the "Shadow" layer while holding down the [Curl] key, you can select the area painted as a shadow.





7 Create a new layer "Shadow 3" and add more shadows within the selection created in the process.

The drawing color is "R: 123. G: 76. B: 79.





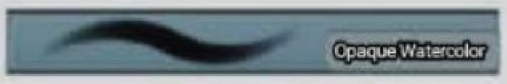
8 Deselecting it will look like this

I was.



9 Create a new layer, set the blending mode to [Screen], and add highlights with [Opaque watercolor].

Use bright colors (R:243 G219 B:211).







10 Adjust the color of the hair. Create a new layer, set the blending mode to [Overlay], and use [Airbrush][Soft] to add orange (R:255.G:197 B176) and dark purple (R:103.G.96. B109) is drawn. This completes the hair coloring.



"I paint with the image of adding orange to the bright areas and adding cool colors to the dark areas.

6-4 paint the skin

For the skin, add gradation on top of the undercoat in the same way as for the hair, then add shadows and highlights. Be careful not to desaturate too much to make the skin look lively.

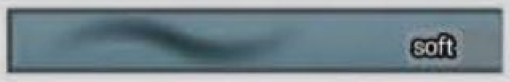
The procedure for painting the skin

7 Create the base color for the skin (R245G 233.B.207) を and apply the undercoat.



2 Add a gradation with a color darker than the base color (R.224.G.176 B.140). Create a new layer, turn on [Clip at Layer Below], and use the [Airbrush] tool [Draw softly.







3 Apply shadows. The drawing color is the same as the process. Create a new layer, select [Clip at layer below], and paint with the [Brush]

➡ tool [Opaque watercolor].



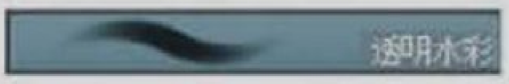






4 Add darker shadows. Create a new layer "Shadow 2", select [Clip at layer below], set the blending mode to [Multiply], and paint with the [Brush] tool [Transparent watercolor].







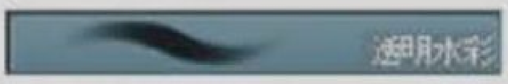


Dark if you feel , layer Opacity of loweringTe tone adjust .



The darker colors (R:165, G:107, B:110) are created by imagining a slightly bluish color.

5 Add more blue to the shadows. New layer "Floating 3" to create Compositing mode to [Multiply] is painted with [Transparent watercolor].







The density of the "blowing 3" layer is also the opacity of the layer adjust

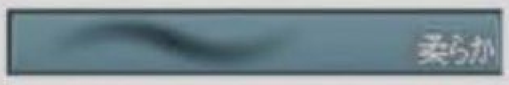
6 I applied nail polish in gray (R:73, G:74, B76). Create a new layer 'Claws' and select Clipping at Layer Below. Use the [Pen] tool [G-pen] to paint solidly.







7 Add gradation to the edge of the nail. After locking the "nails" layer to [Transparent pixels], I use the [Airbrush] tool [Soft] to paint with the skin color as the drawing color.

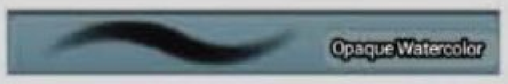




・For the drawing color, use the [Sbite] tool to acquire the color from the surrounding skin.



8 Draw the highlights (reflection) of the skin. Create a new layer "Highlights" and select "Clip at Layer Below". Paint with [Opaque watercolor].

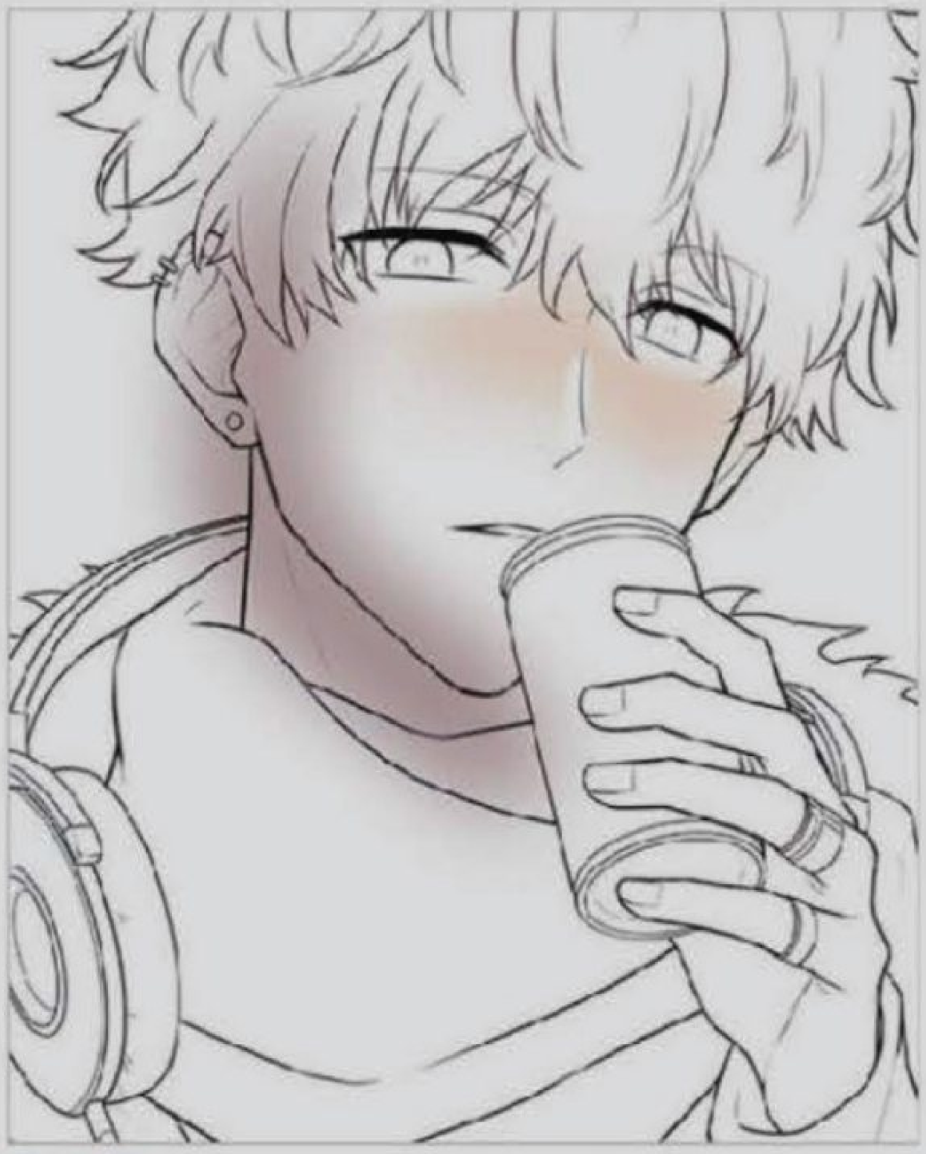




9 Adjust the tint. Create a layer whose blending mode is [Overlay] and select [Clip at Layer Below]. I used [Soft] to brighten the area around the cheeks. This completes the painting of the skin.







Sketch part

PRO EX

6-5 paint clothes

Let's take a look at the process of painting clothes using a jacket as an example. Since I'm assuming a nighttime scene (see the rough sketch), I've added some red to the image, imagining the effect of the surrounding lights.

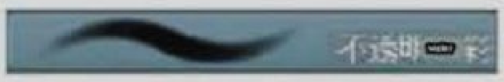
•How to apply clothes

1 Undercoat. For the color scheme of the clothes, I refer to fashion magazines such as Saitoya.



22 Add shadows to wrinkles and seams. Create a new layer and select Clip at Layer Below. Paint with the [Brush] tool [Opaque watercolor].





The red arrow is an image of the wrinkle direction. It tends to occur where there are joints. There are also wrinkles that occur when the cloth is slack. Using the actual object or photographic materials as a reference, observe carefully and draw shadows caused by wrinkles.

Use a slightly darker color (R:73. G:88, B:37) than the pace color of the green part (R:91, G:109, B:50).

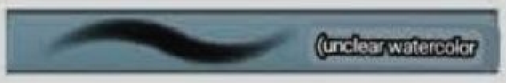


3 Create a new layer "Shadow 2" and select

[Clip at Layer Below].

Another step, paint shadows with dark colors (R: 52, G: 62. B: 24) devil

vinegar. The tool is Opaque Watercolor.





4 If there is color unevenness, I use the [Eyedropper] tool to get the color of that part and paint over it to correct it.

Here, I used the [Flower] tool [Dense watercolor]. It is a

brush that is easy to apply evenly because it draws darkly.







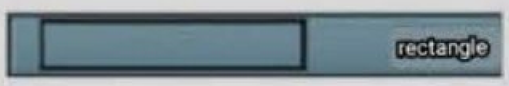
5 Make a pattern for the clothes. Select the [Figure] tool > [Rectangle] and set [Line/Paint] to the far left on the [Tool Property] palette.

(Create Fill).

Create a new layer and drag the canvas to draw a rectangle. I made 3 rectangles and made them into

3 lines.









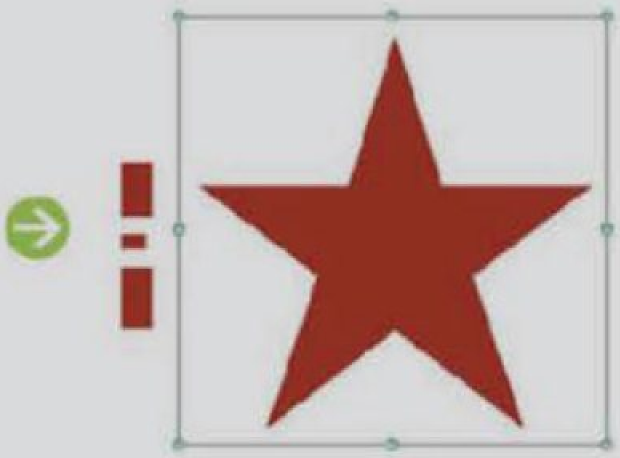
6 Make a star pattern.

Click on the canvas with the [Text] tool, enter "ho" and "shi" with the keyboard, convert them to "★", and insert them.

Enlarge to an appropriate size and rasterize increase.







You can zoom in or out by dragging the green handle.



Use [Layer] menu [Rasterize] to convert to a raster layer.

7 Select [Layer] menu > [Merge with layer below] to merge the rectangle and star shape layers. The layer name is "pattern" did.

Select [Edit] menu > [Transform] > [Mesh Transform [Shape]] to transform the shape to match the shape of the clothes.





"The layer is clipped to the gray part of the jacket undercoat layer.



8 I added a diagonal line with the [Pen] tool [G-pen].



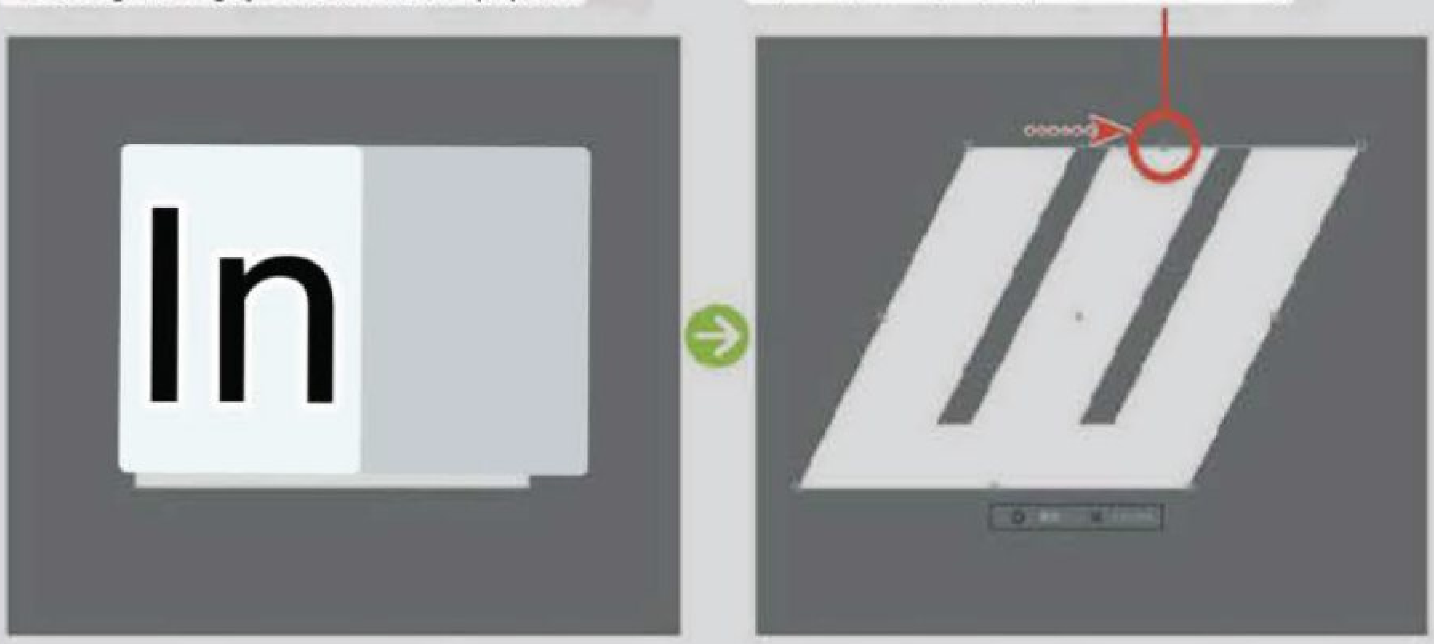


9 Make a different pattern. Create a simple figure with the rectangle [Shape] tool on the "Pattern" layer, select [Edit] menu [Menu > [Transform] [Free Transform] ([Ctrl] + [S + key)], and transform it so that it is tilted. Shape



*The background is grayed out for illustration purposes.

Ctrl-drag this handle to tilt the shape (when dragging If you also press the [Shift] key, you can move it horizontally]





In the [Free Transform] [Tool Property] palette, [Keep original image] is turned off.

10 Select [Free Transform] ([Ctrl] + [Shift] + key) again, check [Keep original image] on the [Tool Property] palette, and click [Flip Vertically]. The upside down shape will be duplicated, so move it and then click [Confirm].

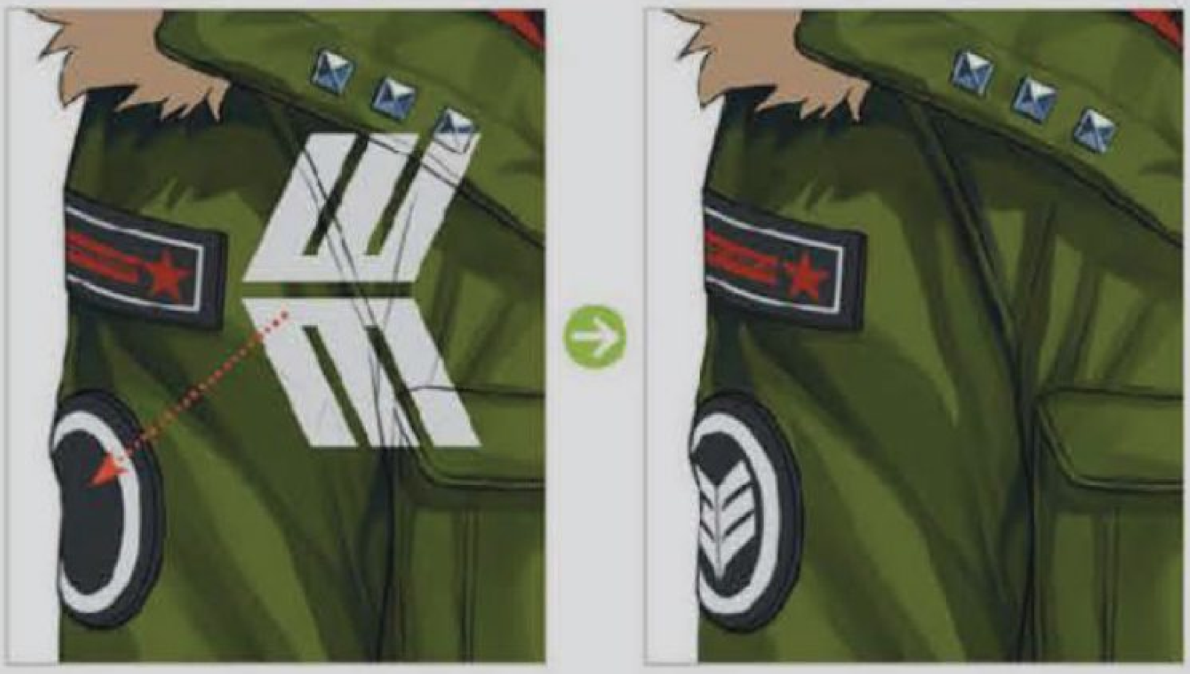




In the [Tool Property] palette for [Freestyle], [Keep the original image] is checked.

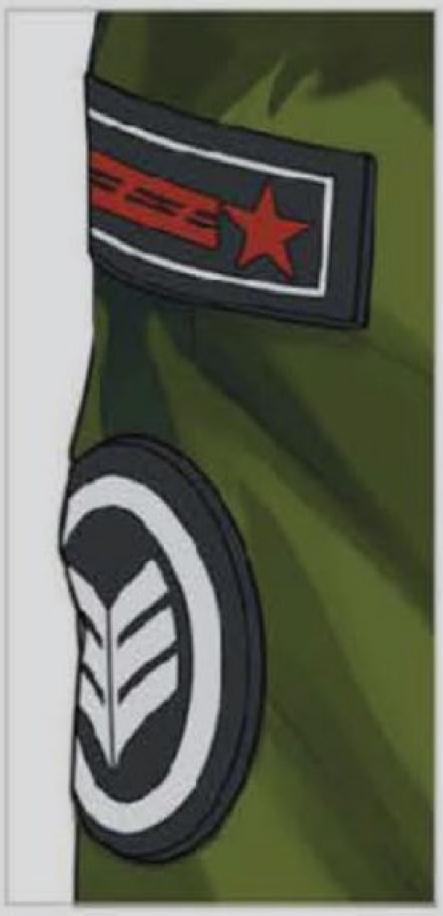
Select [T] [Edit] menu > [Transform] [Mesh

[Transform] to transform the shape to match the shape of the clothes.



12 Turn on [Border effect] on the [Layer Property] palette,

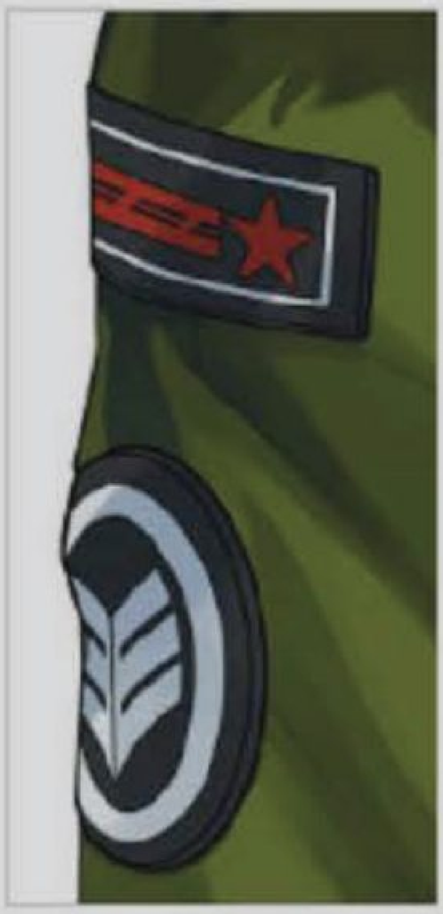
I added a black petit to the pattern. With this, the patch on the jacket is ready.





13 Create a new layer above and select

Clip at Layer Below. Add a shadow on the patch as well.

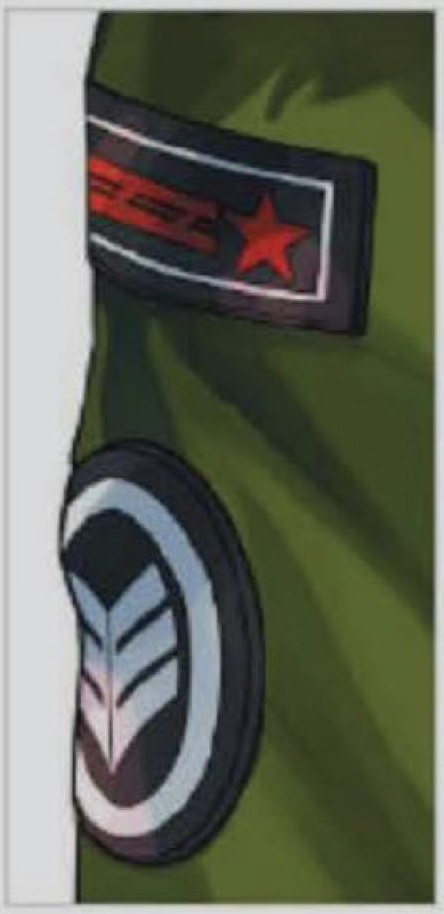


1 Add color to the patch shadow. Create a

new layer and select Clip at Layer Below.

I set the blending mode to [Overlay] and added some redness.

It looks like there is reflected light (light reflected from the surrounding colors) in the shadow.





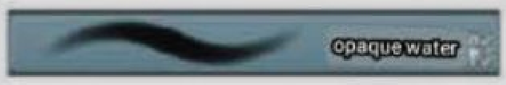
15 Add shadows to the fur. Create a new layer above the fur undercoat and select Clip at Layer Below. I paint with [Opaque watercolor] to leave で the glare.

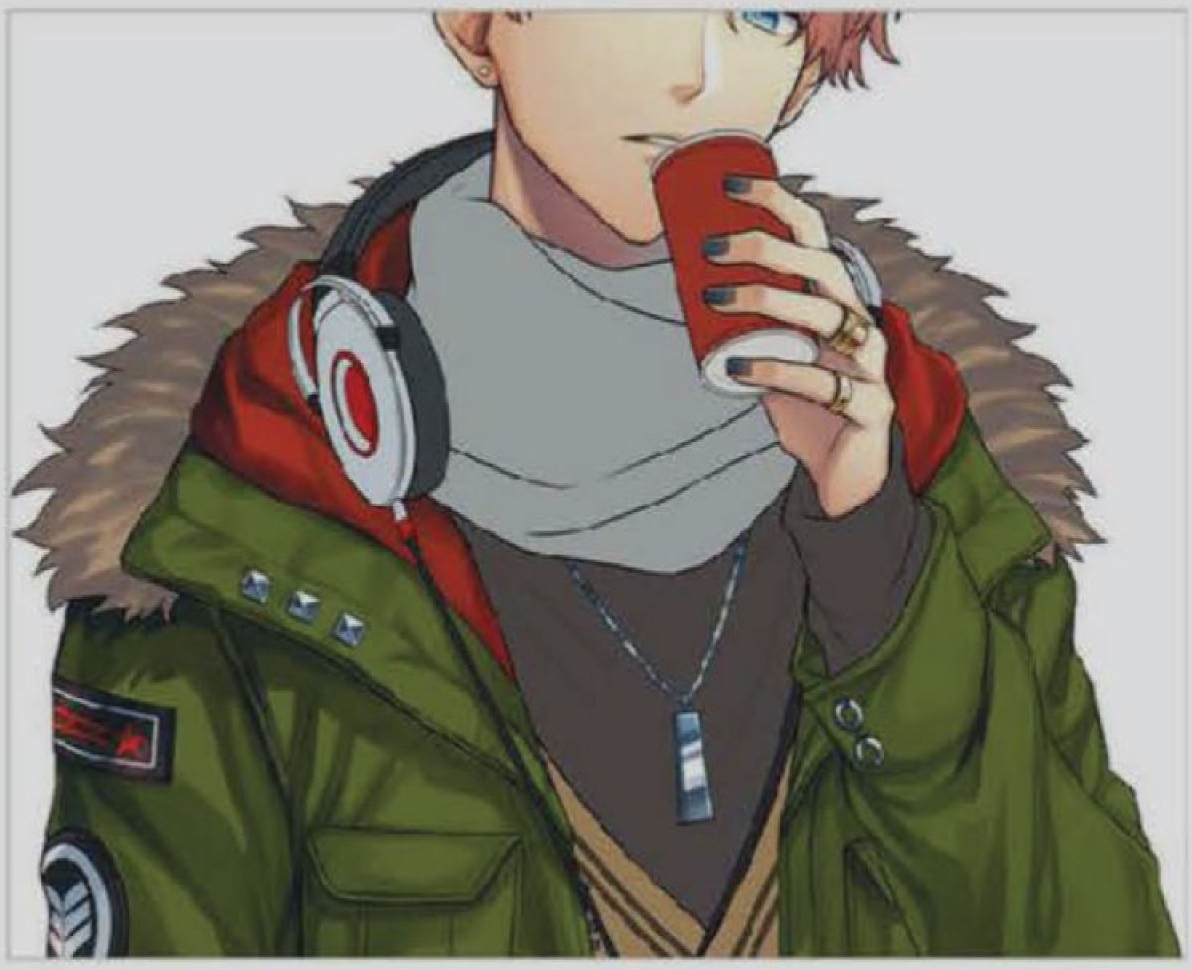




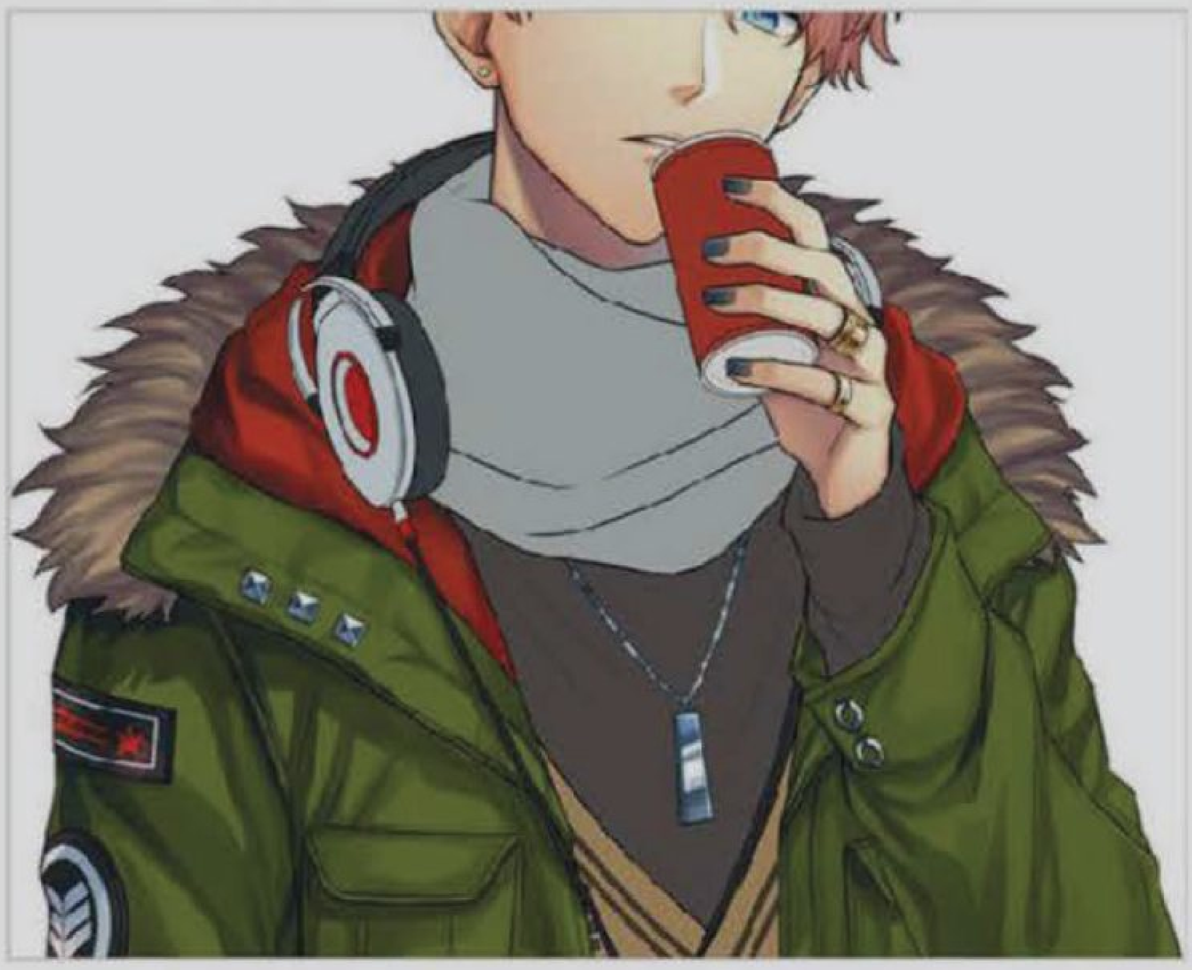
Make the drawing color slightly darker (R:137, G:118, B:104) than the fur base color (R:185, G: 156, B:124).

16 Add shadows with a darker color (R 113.G:98. B:95). Create a new layer "Shadow 2" and select "Clip at Layer Below". Paint with [Opaque watercolor] to increase the three-dimensional effect.





17 Add the third shadow (R:83 G:63. B:68). Create a '3' layer and select Clipping at Layer Below. Apply the darkest shadows to the ends of the fur to create contrast.

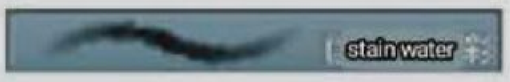


18 Add fine hair to give the texture of the fur. Create a new layer "Adjustment" and select "Clip at Layer Below". Use a bright color (R:180. G.152. B:122 or R 209 G:185, B:158) as the drawing color and draw with the [Pen] tool [G-pen]. It depends on the style, but if there are too many additions, it will be noisy, so it is best to keep the number of additions to a minimum.



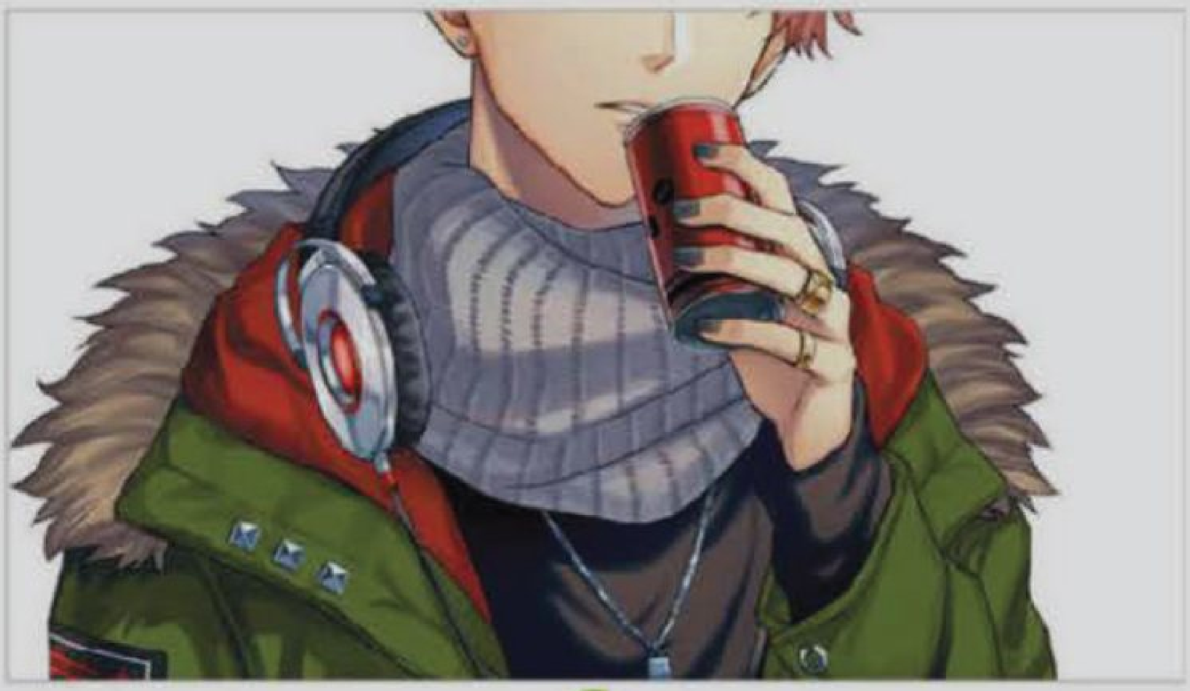


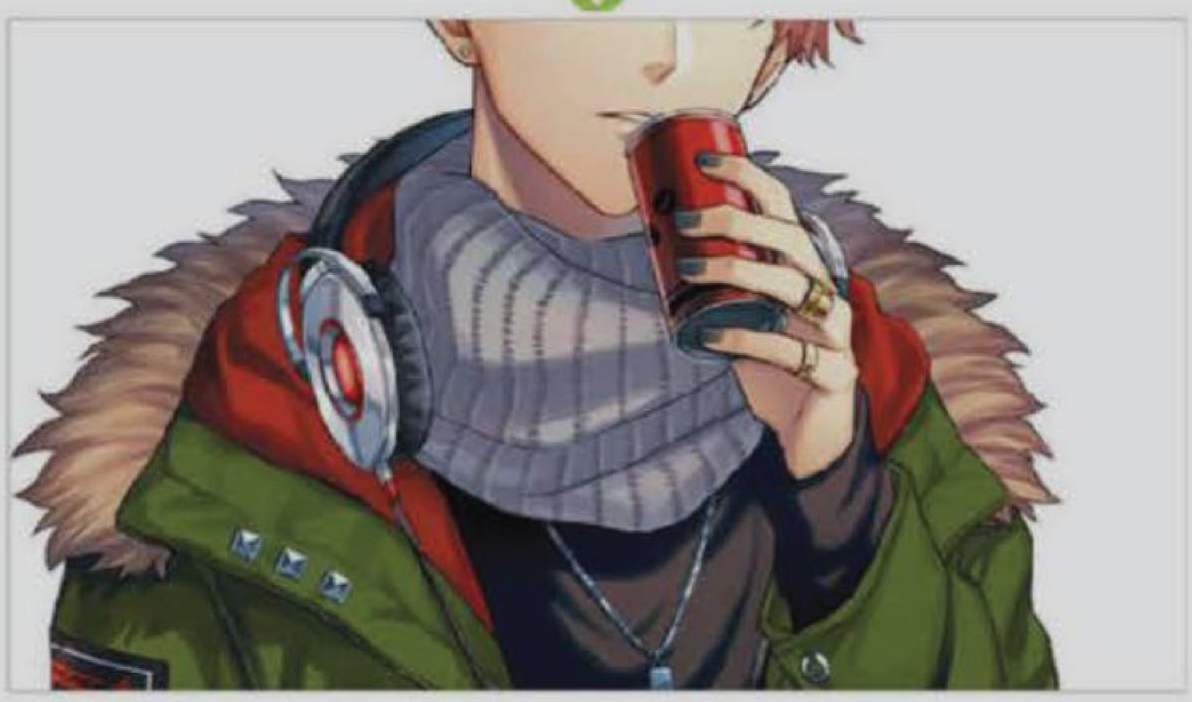
19 I added light blue (R:146.16. B:224) to the back of the fur to create a sense of air. On the "Adjustment" layer, I draw lightly with the [Brush] tool [Rainy green watercolor].





20 Adjust the fur color. I created a layer with the blending mode set to [Overlay] and added red to the fur. The colors are more saturated and vivid.





PRO EX

6-6 paint the item

When I draw characters, I often draw weapons and accessories. Apply while paying attention to the difference in texture between the skin and clothes. For example, metal accessories express texture through the way light and shadow are applied.

●Metal accessories

When creating a metallic texture, add a clear contrast. I mainly used the [Brush] tool [Dense watercolor], which produces solid, dark colors, but if you want to draw without adding shading, you can also use a tool such as the [Pen] tool.





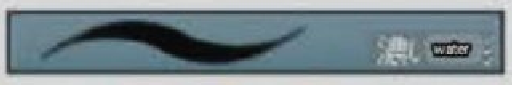
1 Draw a gold ring. Prime with ocher (R.228, G:191. B:125).



2 Paint shadows with brown (R:105, G:63, B:32). too much shade

It is a shadow that is close to solid painting without applying.

Create a new layer "Shadow" and select Clippin at Layer Below select Logs. Paint with [Dense watercolor].





3 Paint some of the shadows with a lighter color (R: 223, G 191. B: 125). Create a new layer 'Adjustment' and select 'Clipping on layer below'. Make the image a little brighter by reflecting the light on the opposite side of the light source.



44 Create a new layer "Shadow 2" and paint a dark color (R17,G:75. B:33). "If you put it next to a bright part, it will look sharp and look like metal.



5 Add highlights and you're done. Create a new layer and select "Clip at Layer Below".



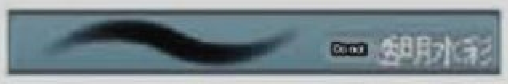


● Headphones

7 I divided the headphones into three layers, the "black part", the "silver part", and the "red part", and applied the primer.



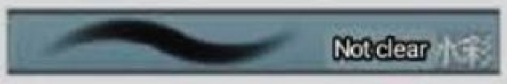
2 Apply shadows to the silver parts. Create a new layer and select Clip at Layer Below. I imagined a kind of metal that can reflect light more dullly than the metal of accessories, so I painted the edge of the paint so that it was slightly blurry. Therefore, the brush uses the [Brush] tool [Opaque watercolor], which produces shading.





3 Darken the edge of the shadow. Create a new layer in the same way as the process

and drew with [Clip at Layer Below] [Opaque Watercolor].





4 Paint so that there is a slight reflection due to the influence

of ambient light (light reflected from the surroundings).

Create a new layer and select

Clip at Layer Below. I set the blending mode to [Overlay] and

added orange (R246.G:176 B:161) with the [Airbrush] tool > [Soft].





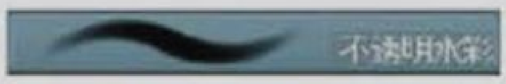


5 Add highlights. Create a new layer and select Clip at

Layer Below. I set the

blending mode to [Dodge (Luminous)] and painted with [Opaque watercolor].

did.



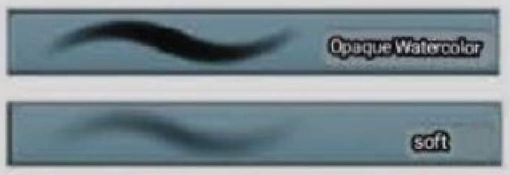


6 Add shadows to the red parts as well. Composite for stronger contrast

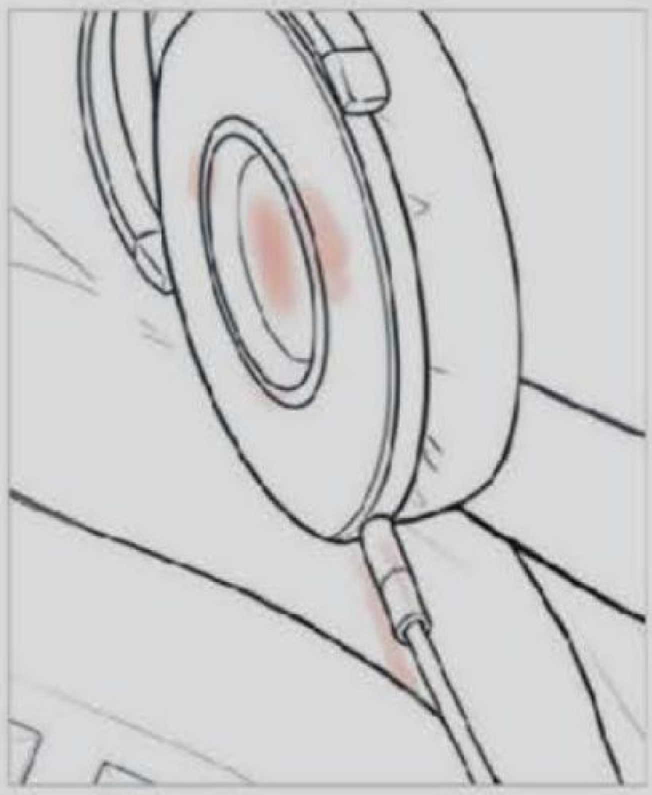
I set the mode to [Multiply].



7 For the highlights of the red parts, I created a layer with the blending mode set to [Addition (Luminance)] and painted it. I basically use [Opaque watercolor], but I use [Soft] to add gradation to rounded parts.







drawing part

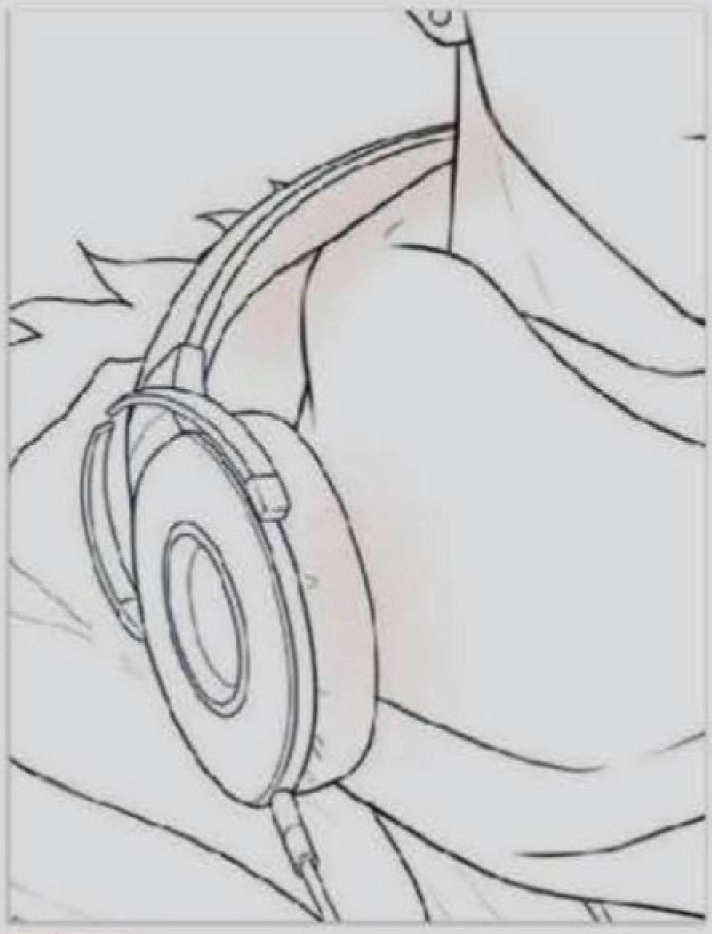
8 Paint shadows on the black parts. The cushion part of the earmuff is slightly blurred and shaped so that it looks like a soft material. I use [Opaque watercolor], but if it is difficult to blur, you can use the [Blur] tool.





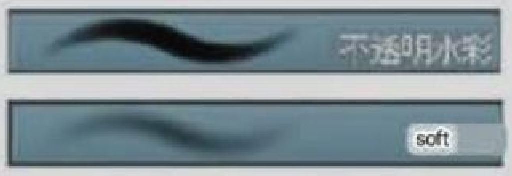
Add orange to the black parts in the same way as in process 9 with the [Overlay] layer.





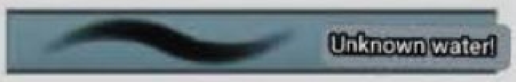
drawing part

10 Add more shadows to the headbands and cushions. Create a new layer "Shadow 2", select [Clip at Layer Below] and paint the headband with [Opaque Watercolor]. For the cushion part, use [Soft] at the bottom to add a slightly darker gradation.

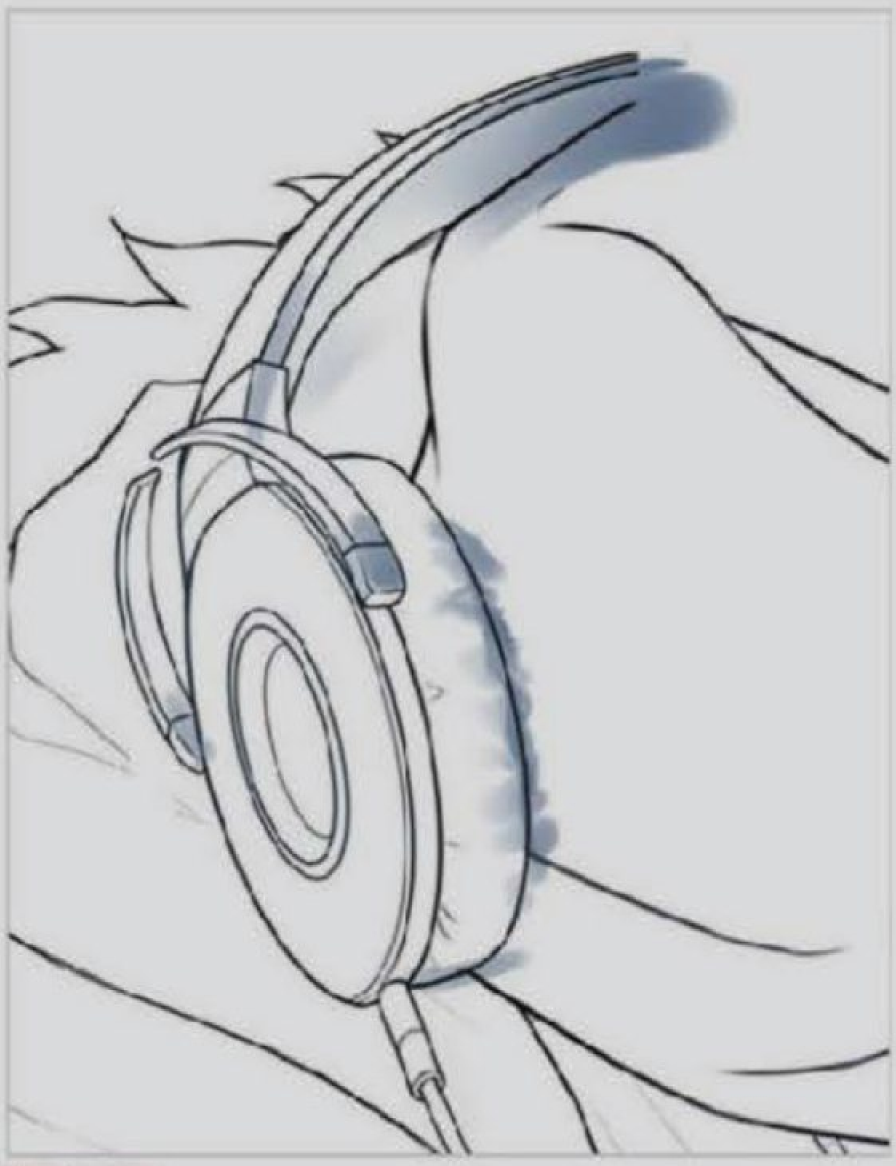




11 Add a blue tint at the end. I created a new layer, selected [Clip at Layer Below], set the blending mode to Screen, and painted in a cold color (R:71 G:85. B:120) using [Opaque watercolor].







drawing part

6-7 paint the foreground

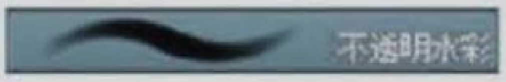
The scenery in the foreground in the background is called the "foreground." Draw the foreground as clearly as the character. We also use clear colors, but we are careful not to make them stand out from the characters.

● Draw a wire mesh

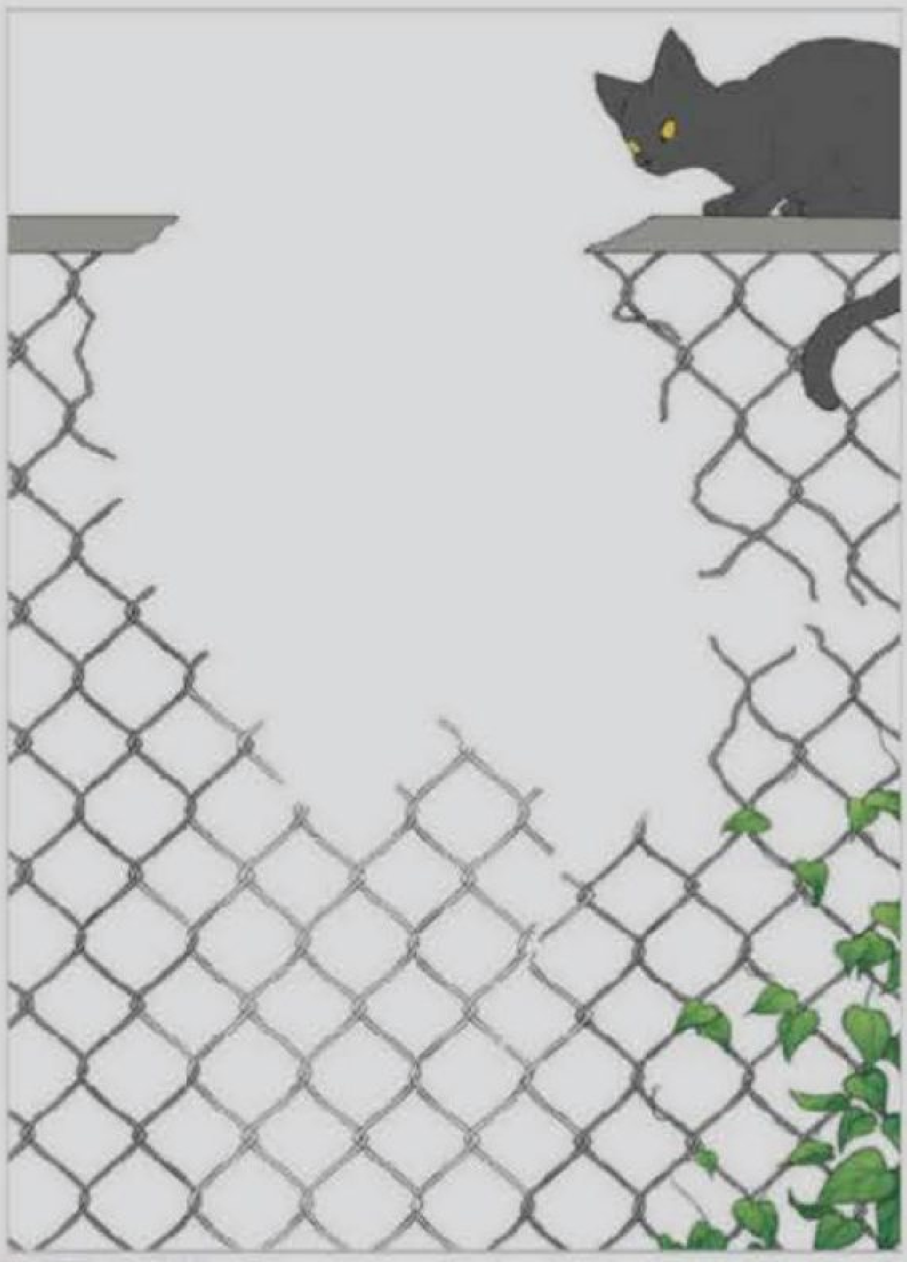
1 Apply shadows. Create a new layer "Shadow" above the undercoat, set the blending mode to [Multiply], and select [Clip at Layer Below].

Use the [Brush] tool [Opaque watercolor].



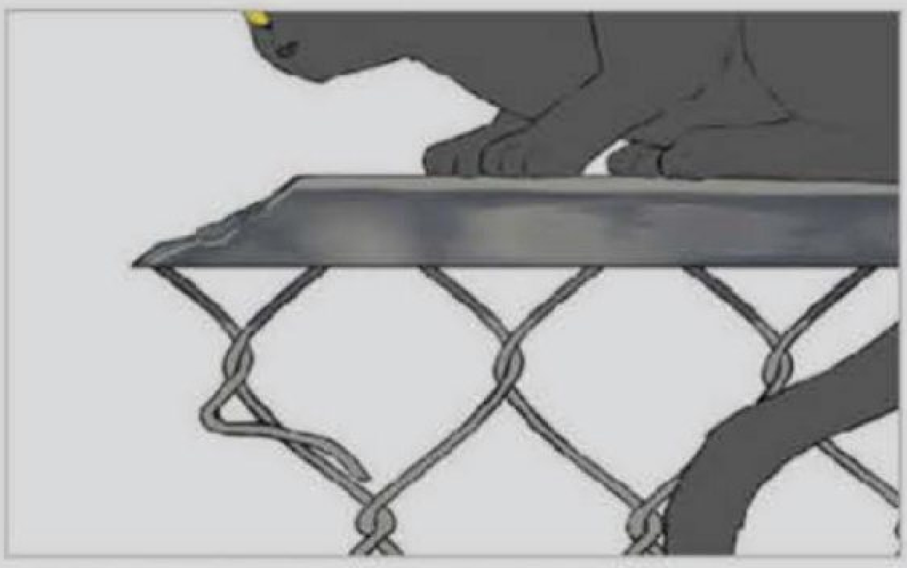






Undercoat condition

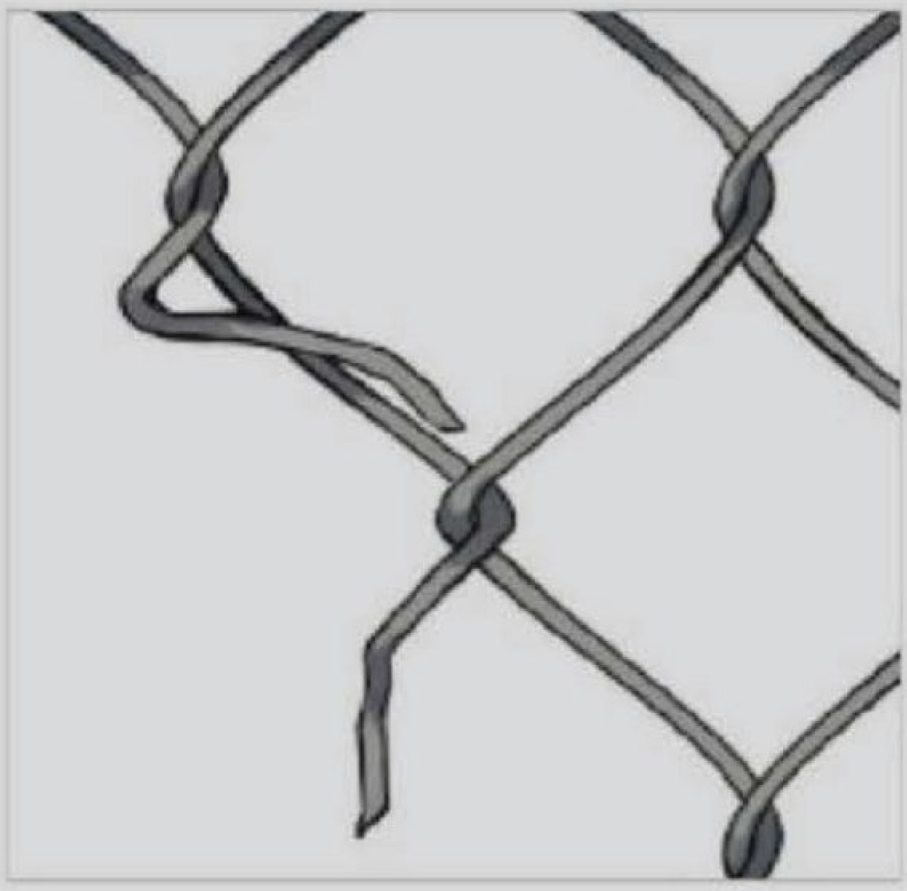
2 Move the brush to the left and right for the frame part at the top to add shadows that make use of the strokes.





The depth is determined by the opacity of the layer.

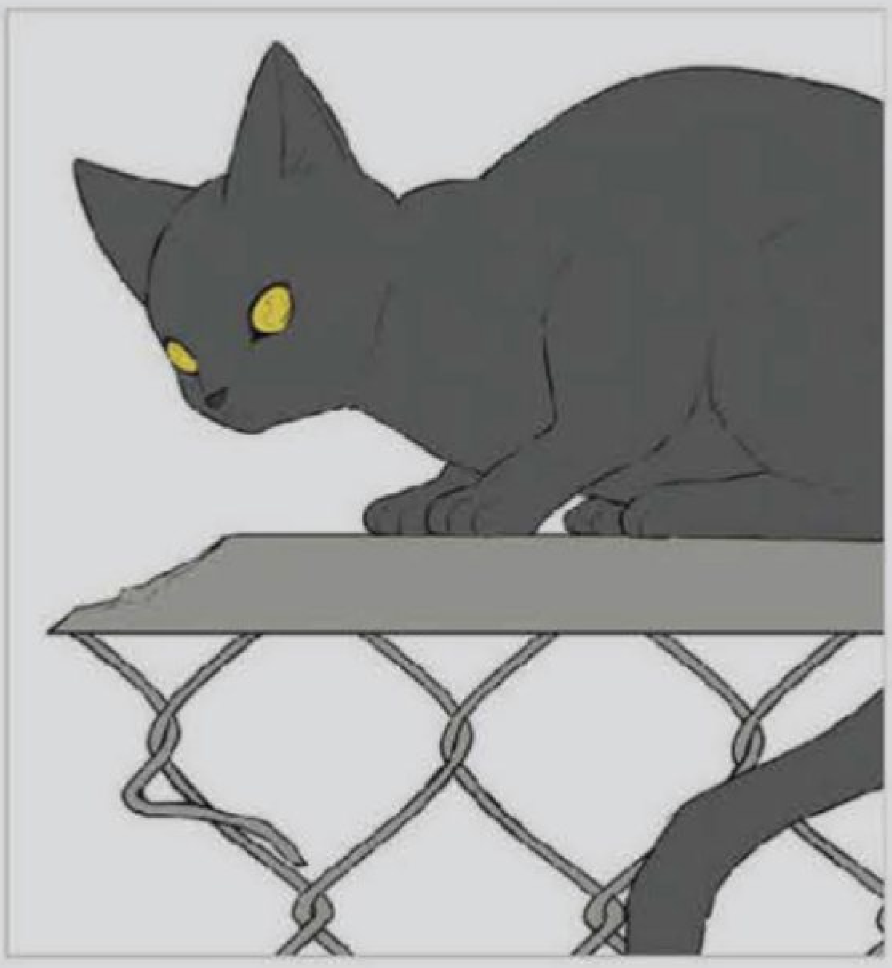
3 Add shadows to the parts where the net is twisted.



• draw a cat

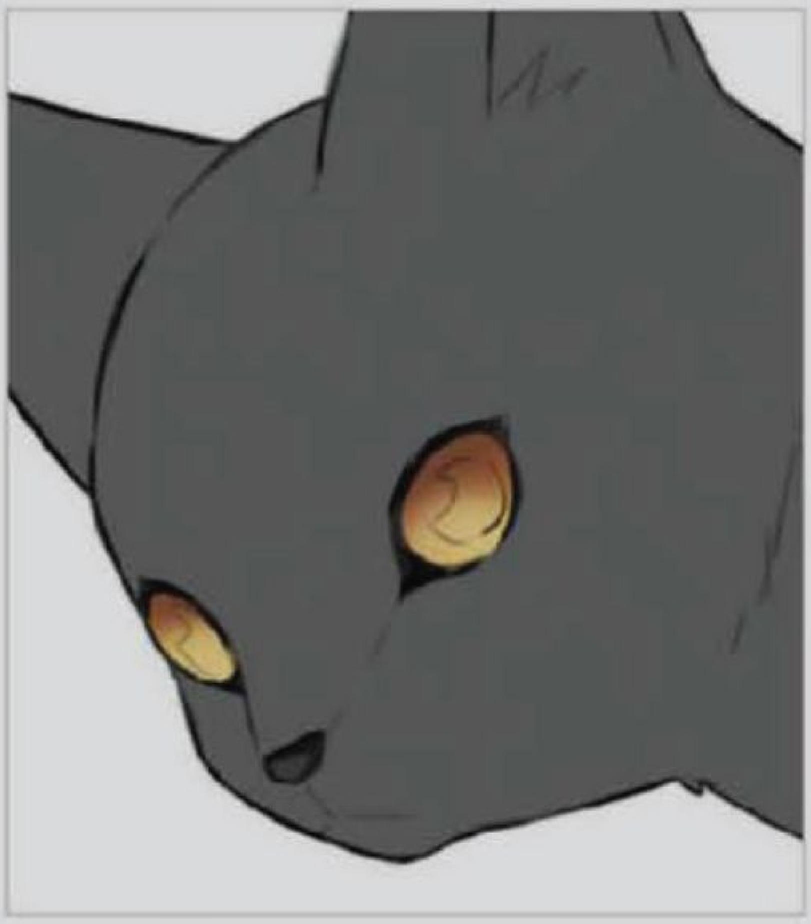
1 The cat's undercoat has separate layers for the eyes (yellow) and the rest (gray).





Add a gradient to the 12th eye. Create a new layer above the eye liner and select Clip at Layer Below. [Airbrush] tool [Draw softly.





3 Draw and add the pupil. Select the new layer Clip at layer below Rip. Draw with the [Pen] tool [G-pen].

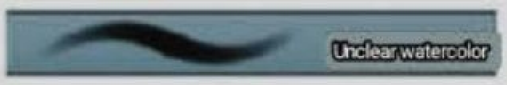




Draw the 4 eyes. Create a new layer above

Select [Clip at Layer Below].

Paint the light of the pupil with [Opaque watercolor].



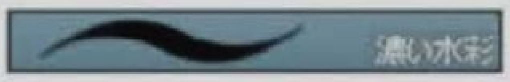


5 Create a layer above the line art and set the blending mode to [Glow Dodge]. Add highlights with [Opaque Watercolor].





6 Paint a backlight shadow all over the cat's body. Create a new layer "Shadow" on top of the gray underpainting and select "Clip at Layer Below". I will use the [Brush] tool [Dense watercolor] to paint a rather even and sticky color.





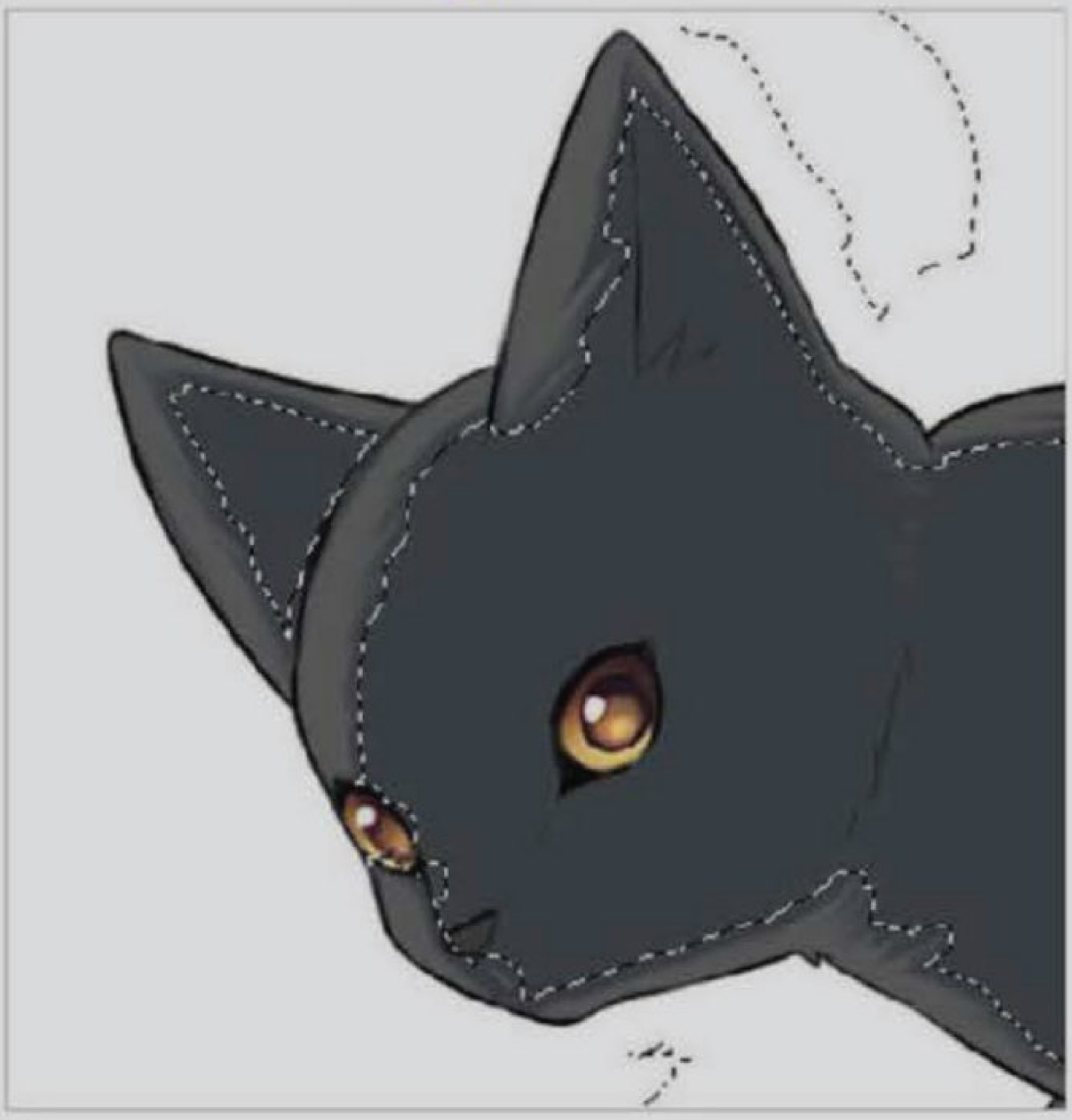
7 Create a selection from the shadow drawn in the process. Press the [Ctrl] key on the thumbnail of the "Shadow" layer. If you click while holding, the drawing part of the layer will be It becomes a selection range.



8 Shrink the selection. Select [Selection] menu > [Shrink selection], set [Shrink width] to "5px" in the dialog box, and click the [OK] button.



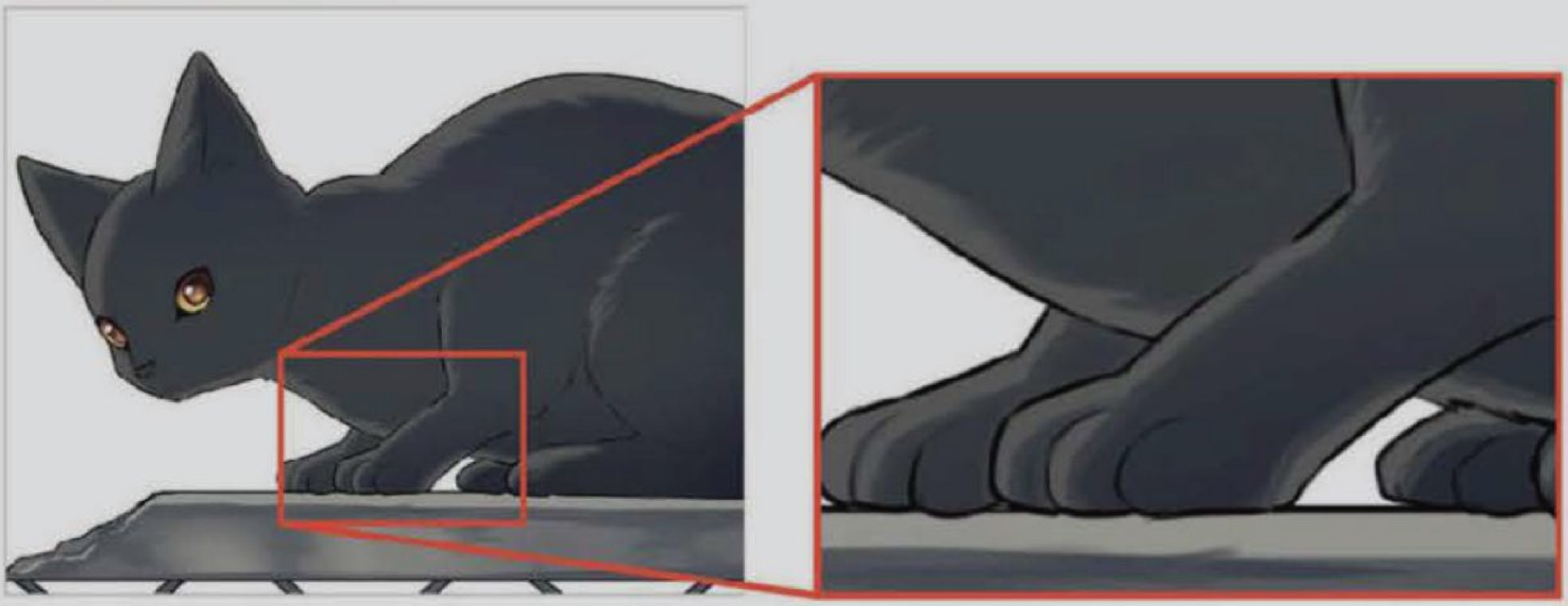




9 Fill the selection. Create a new layer and select [Clip at Layer Below].

Set the blending mode to Overlay and draw a soft gradient.

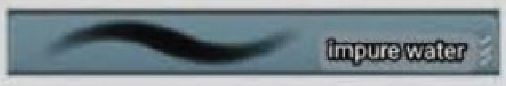




A gradation is created in the shadow.

When zoomed in, the shadows are gradual.

10 Draw and add shadows. Create a new layer "Shadow" and select "Clip at Layer Below". Set the blending mode to [Multiply] and paint with [opaque watercolor].





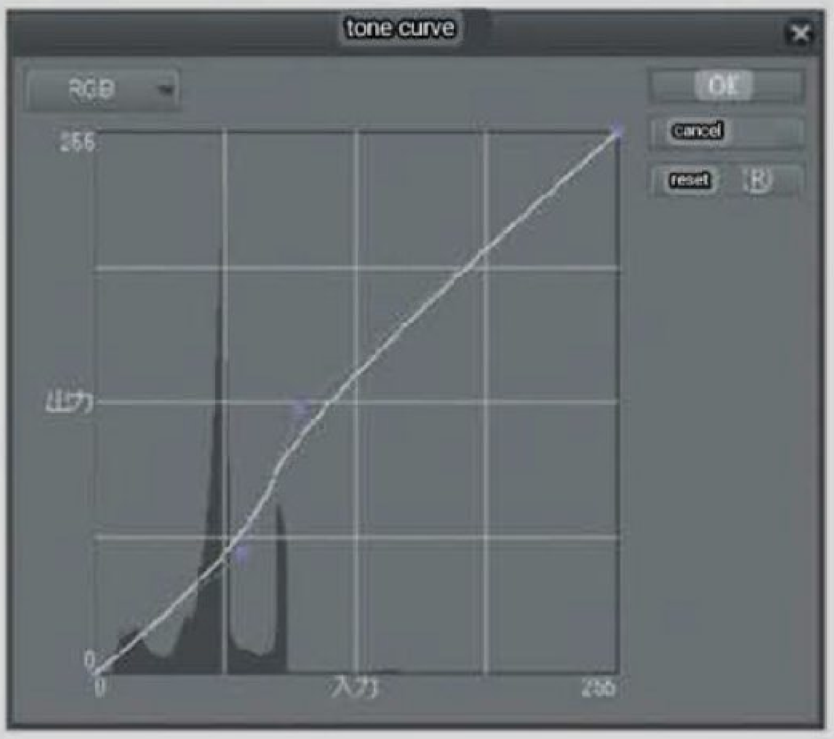
11 Paint inside the ears. Create a new layer and select Clip at Layer Below. Paint with pinkish colors (R:213, G:146, B:136) and adjust the density by lowering the opacity of the layer.





12 Increase the contrast a little. I selected the [Layer] menu > [New Correction Layer] > [Tone Curve] to make corrections. The cat is now done.

color



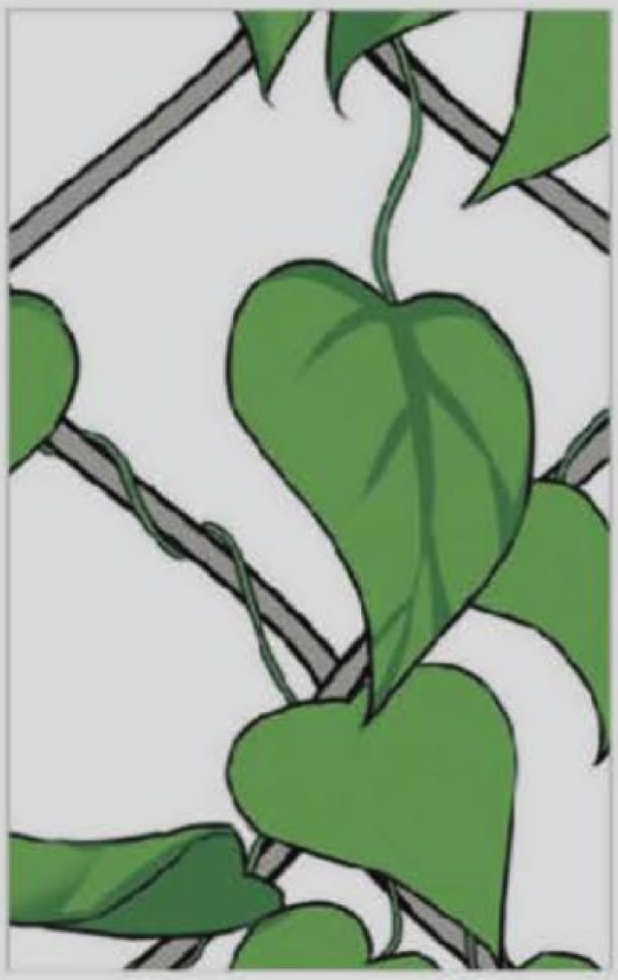




●plants

1 Draw shadows. Create a new layer above the undercoat and select Clip at Layer Below. Draw with the [Pen] tool [G-pen].





2 | Select part of the drawn shadow with the [Eraser] tool [Soft] to erase.



3 [Draw in opaque watercolor to shape the shadow.



4 Finally add a gradient. Create a new layer, set [Clip at Layer Below], set the blending mode to [Overlay], and draw with [Soft]. B189) Use navy blue (R:65. G:70. B:105) to darken the areas.



PRO EX

6-8 paint the background in the back

Draw the night view of the factory in the back of the background. Basically, I don't draw details, just silhouettes and lights. In addition, it is processed so that buildings and lights are reflected on the surface of the water. This process can be easily achieved by flipping the copied layer upside down.

○ Draw a night view of the factory

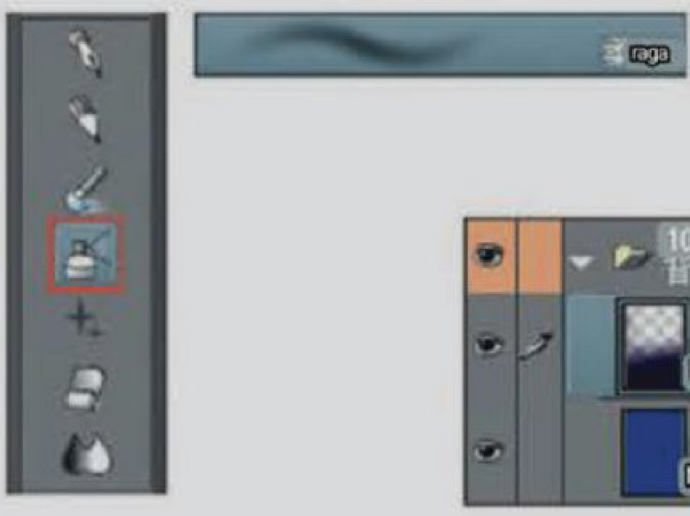
1 Make the background base a gradation.

Create a new layer and fill it with blue (R:17, G:14. B:166) with [Edit] menu → [Fill] Alt+Delete key).





2 Create a new layer above and set the blending mode to [Multiply]. Set the brush size of the [Airbrush] tool [Soft] to a large size (about 2000px) and draw the lower part with a darker color (R:19. G:3. B:47) to create a gradation.





After drawing, merge the layers and add a "base front". and name

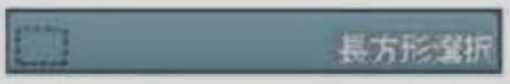


3 Draw a building. Create a new

て layer and use the [Selection] tool [Rectangular] to create a selection, then use the [Edit] menu > [Fill] [Alt+Delete] to draw a shape.

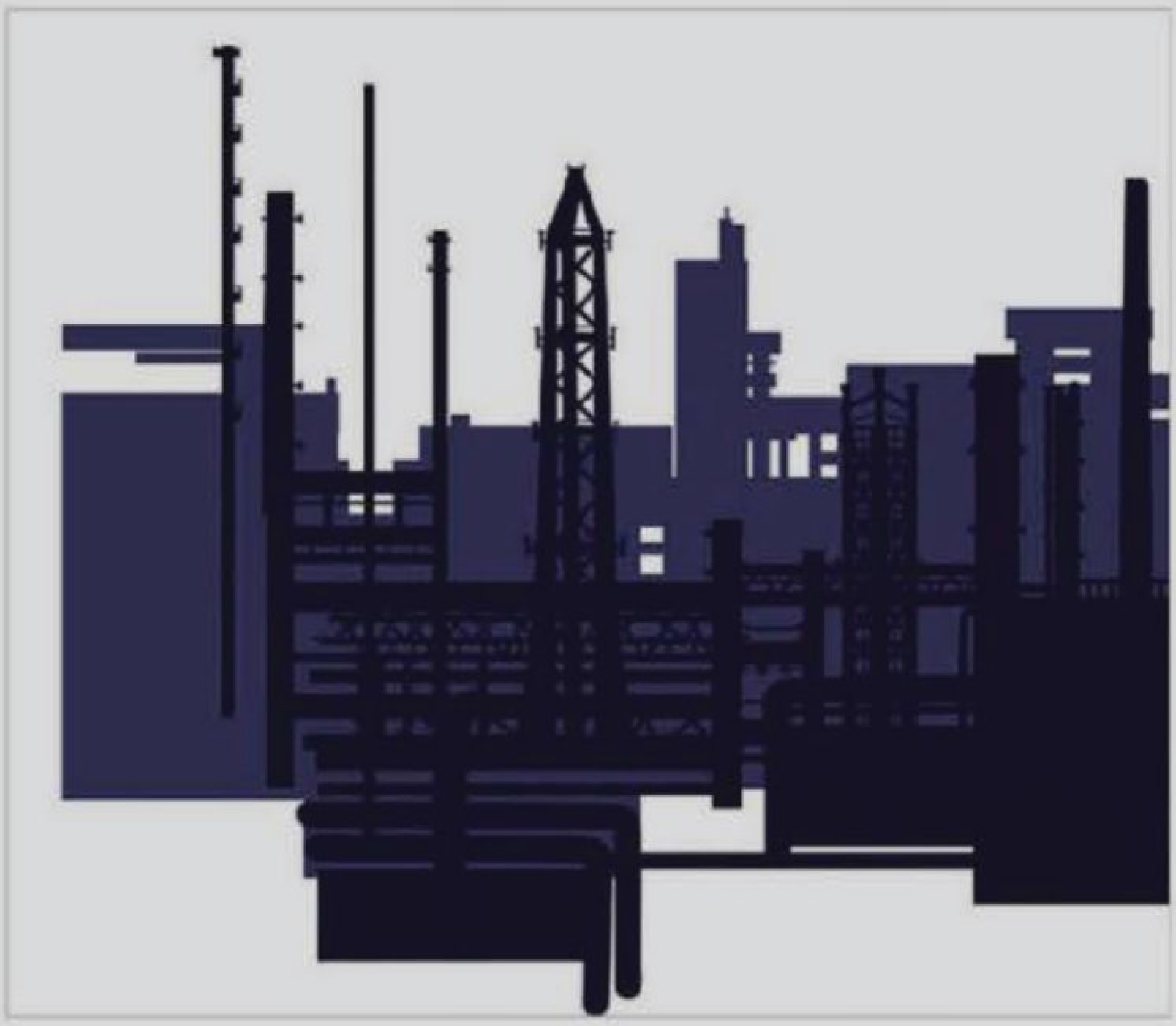
[Fill] has a convenient shortcut key.







4 Place a building in the back. Create a new layer and proceed with drawing in the same way as the process.



5 To make the front building stand out, create a layer on top of the back building and use Soft to add some smoke.





6 Add a shadow like a mountain range behind the building in the back. Create a new layer below the layer of the building in the back, above the "base" layer, and draw with the [Brush] tool [Transparent watercolor].

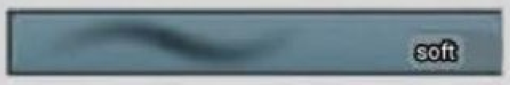


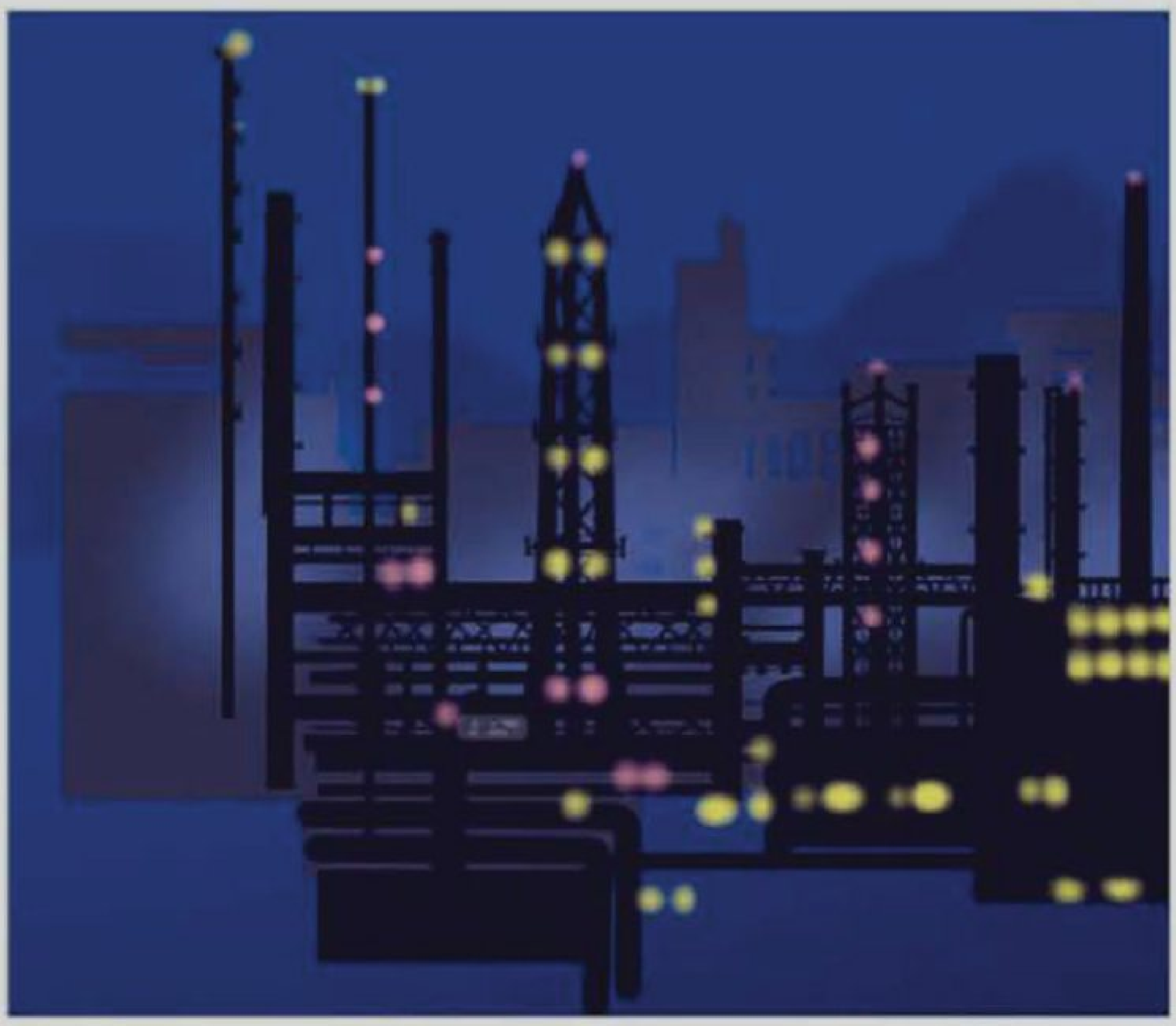


7 Draw the lights of the building. of the building in front

Create a new layer above, name

it "Light" and draw with [Soft].



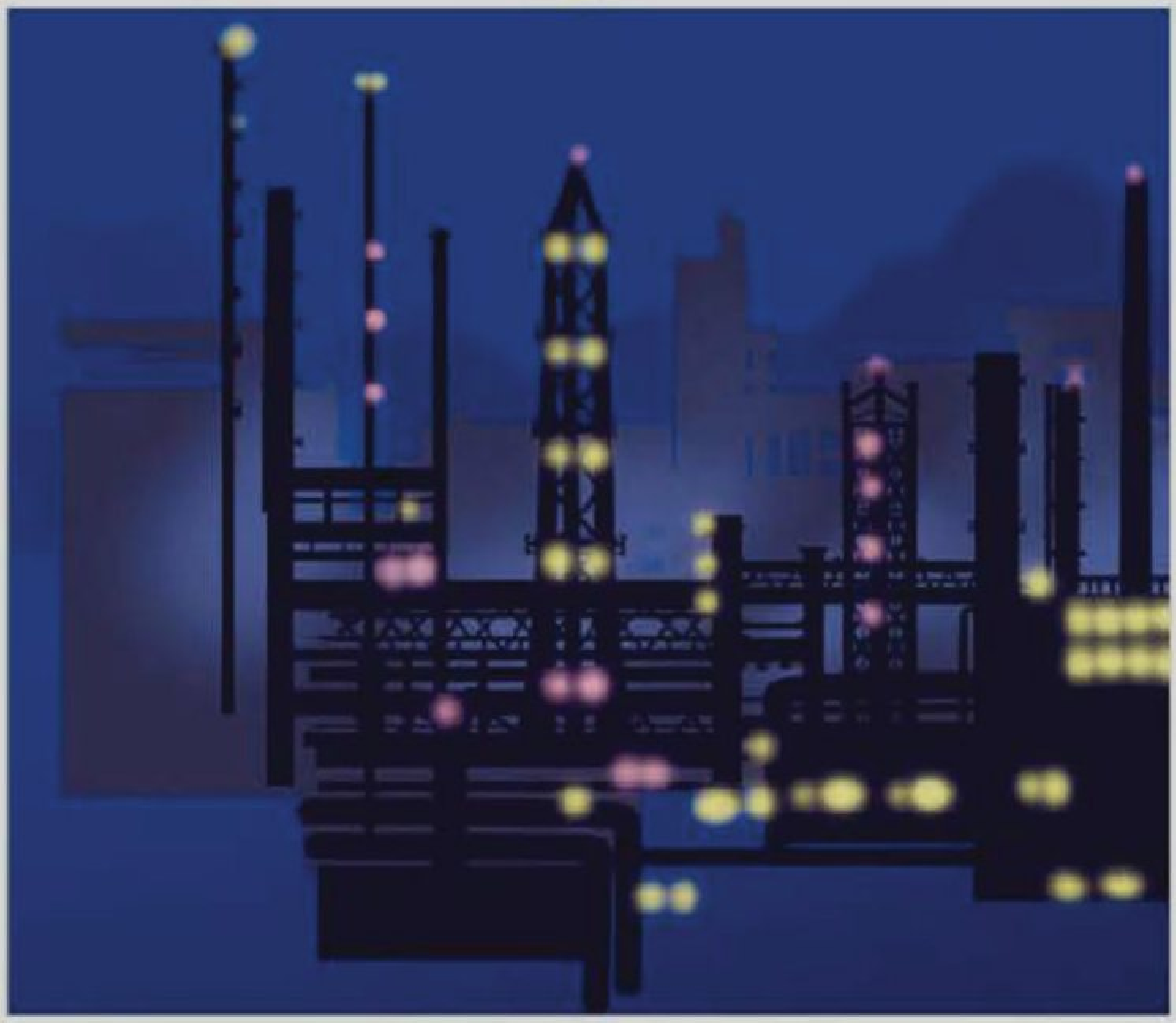


8 Adds an effect that makes the light blur. Duplicate the “Light” layer with the [Layer] menu > [Duplicate layer], and select [Filter] menu > [Blur] [Gaussian blur] to blur it. Set the blending mode to Screen.

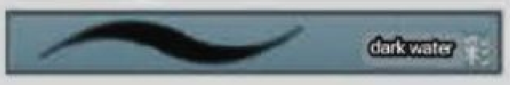


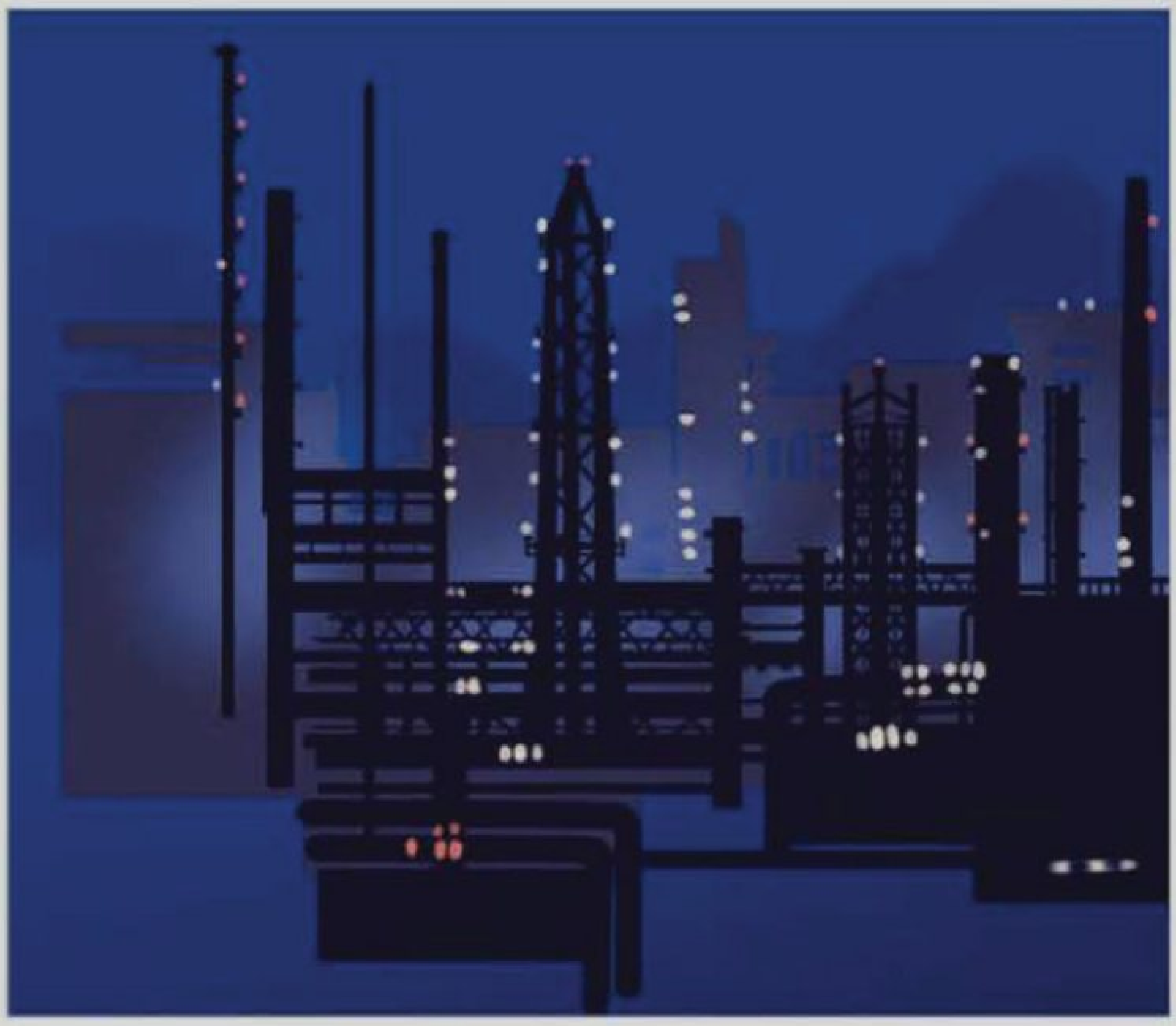


"Blur range" is set to [32].



9 Create a "light" layer on top of the "light" layer, and add more detailed lighting with [Dense watercolor].





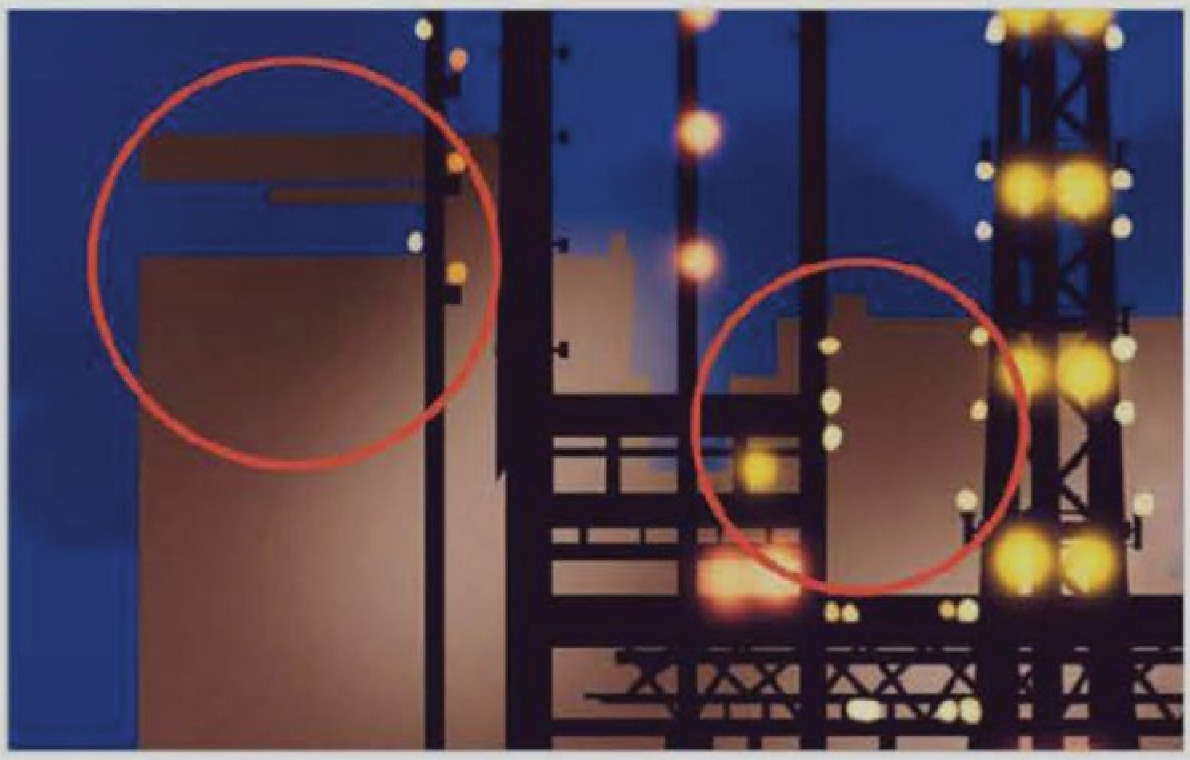
10 Adjusts for warmer lighting, as is common in night lights. Create a new layer above, set the blending mode to [Overlay] and paint with yellow (R:255G:207, 8:103).





11 Adjust the color of the building in the back to make some parts darker. Create a new layer, set the blending mode to [Multiply], and select [Soft and fill].

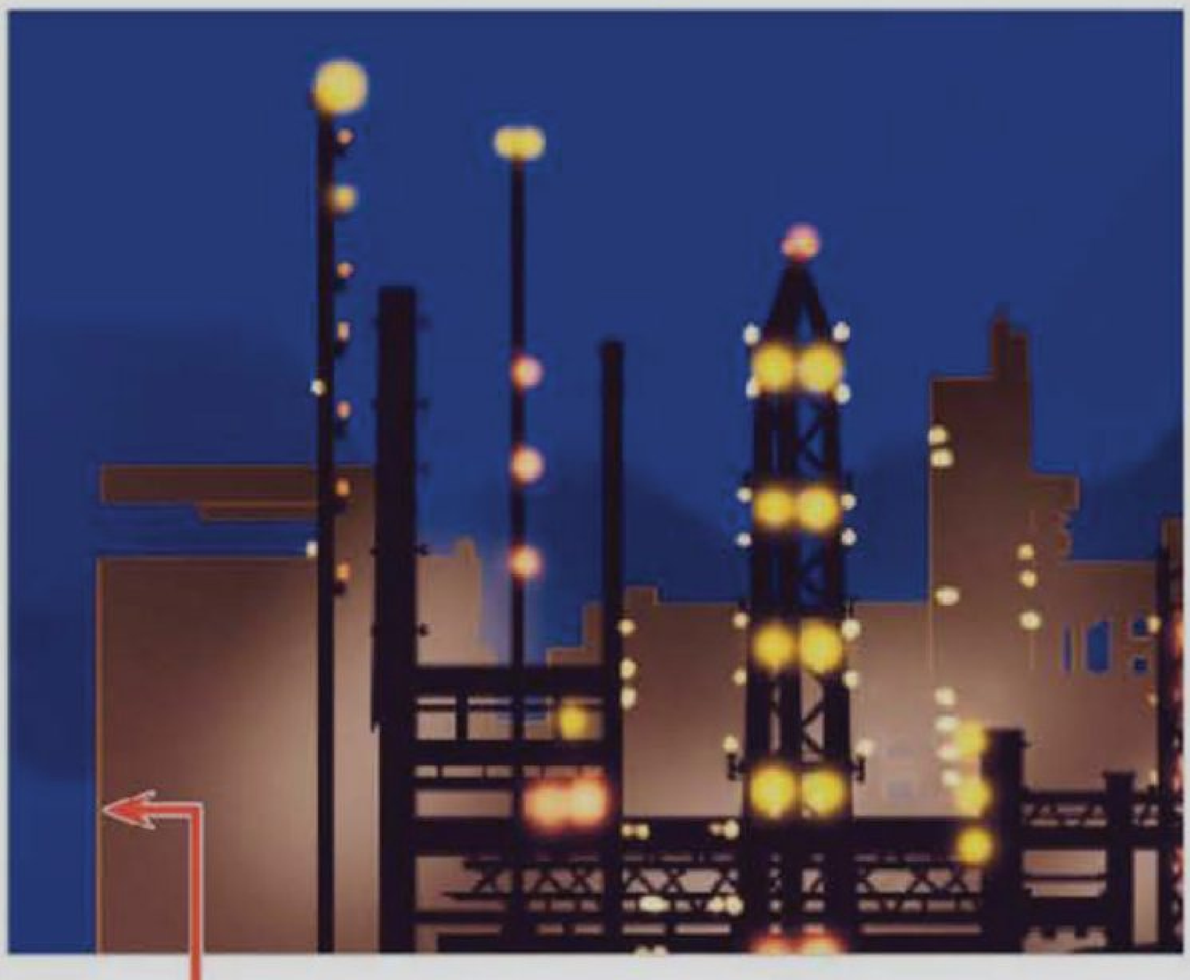




12 I want to create a border between the building in the back and the blue base, so I add a border. Select the silhouette layer of the building in the background, turn on [Border effect] on the [Layer Property] palette, and select [Border]. Set the [Border Color] to a slightly lighter brown (R:129.G:105. B58).







I added a border to the silhouette of the real brown building

13 The bottom part of the background will be the water surface of the ocean. Paint the part that becomes the water surface and the boundary of the building with a dark color.



4 Add lights. Draw on a layer whose blending mode is [Screen].



15 Brighten the light with two [Addition (luminescence)] layers. Create a layer with a [Addition (luminescence)] blending mode and add a drawing. The brightness is not enough, so I create another [Addition (Luminance)] layer "Luminance 2" and draw to make it brighter.





16 Put the layers depicting the building, lights, and mountains in the background into a layer folder, and select [Layer] menu → [Duplicate Layer] to duplicate it.





17 Select the duplicated layer folder and merge with [Layer] menu → [Merge selected layers]. The layer name is "Building and light combination".



IS Level of the "Building and Lighting" layer Set the layer order above the "Lighting 2" layer and set the blending mode to Overlay. Leave only the areas where you want the background to be dark, and erase the rest with a layer mask. See page 101 for how to use layer masks.





19 Makes the building appear reflected on the surface of the water. Duplicate the "buildings and lights" layer and delete the layer mask of the duplicated layer.



[Layer] menu > [Layer Mask] [Delete Mask] throwing away layer masks I can do it.

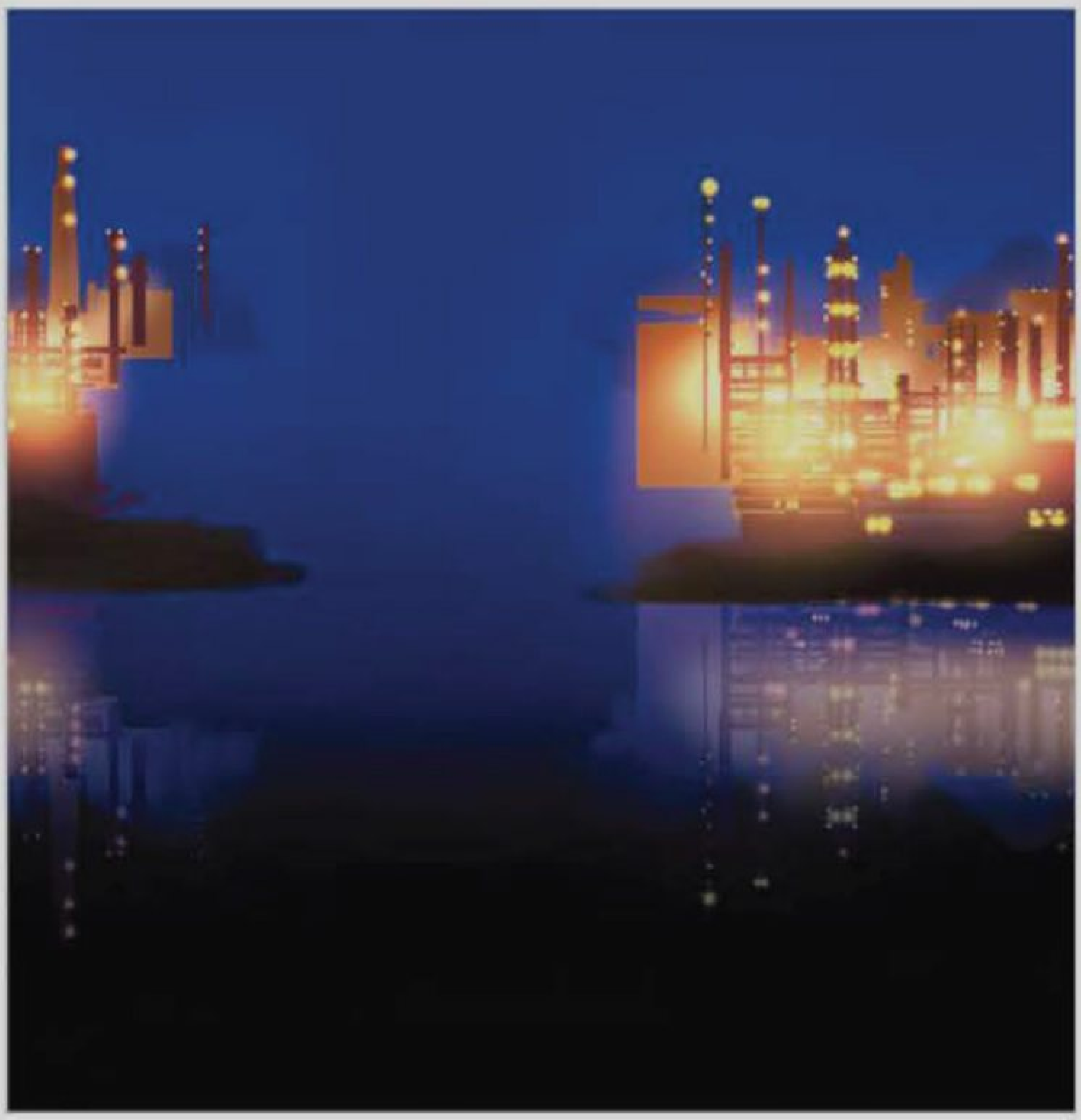
For the duplicated layer, set the blending mode Set to [Normal], opacity to 100% for the time being I will leave it.

20 Select the [Edit] menu [Transform] [Flip Vertically] for the duplicated layer and adjust its position with the [Layer [Move Layer]] tool. The layer name is "building and light water surface" Did.

Set the blending mode to [Addition (light emission)]. Lightly blends with the base color below. opaque "I set the brightness to 40%.





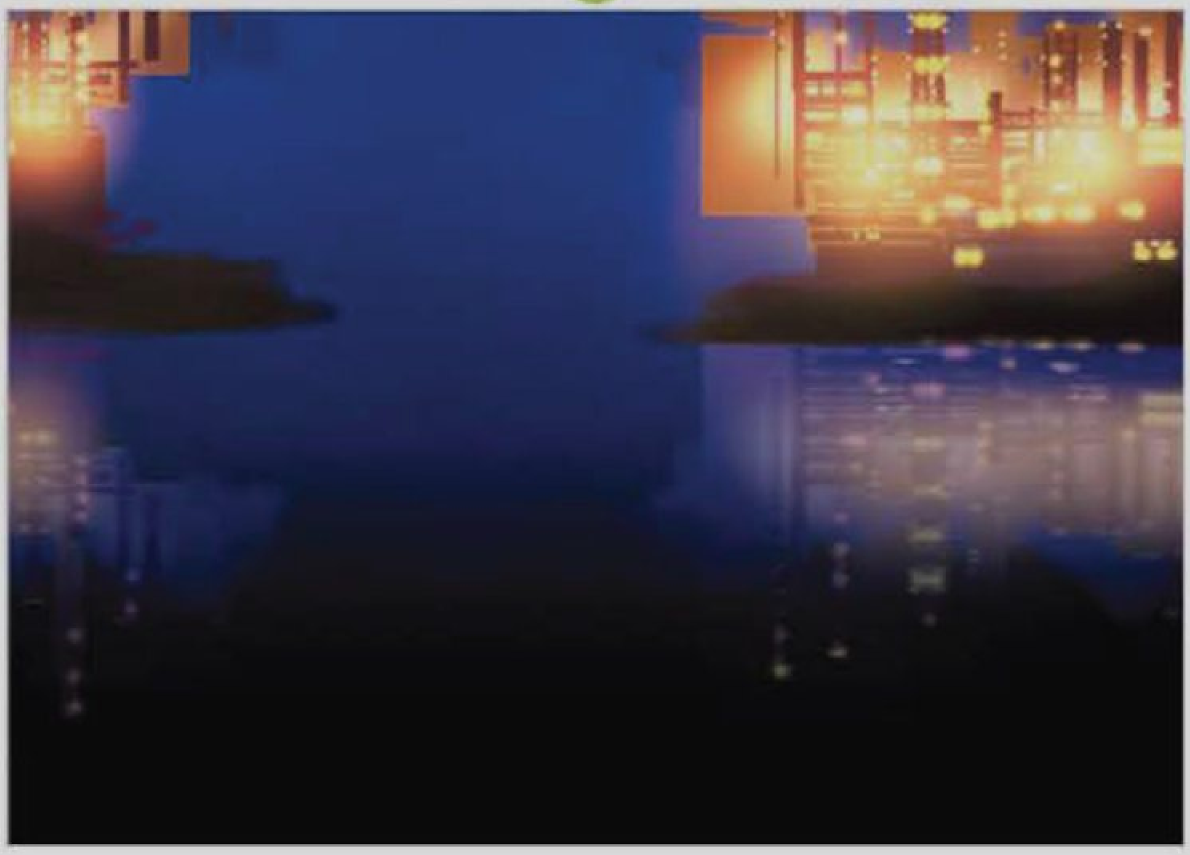


21 Move the "Buildings and Lights" layer to

Select [Filter] menu → [Blur]

[Move Blur] to blur horizontally.





22 View the character to see how the background

is drawn, and adjust if necessary.

Here, I created a "water surface" layer and

added a drawing to the water surface.





23 Make a little fool of the building. Similar to the process, duplicate the "Building and light combination" layer and apply [Gaussian blur] ([Blur range] is set to "14"). Place the layers in the order immediately above the "Buildings and Lights" layer folder. You have now finished coloring the background.





PRO EX

6-9 finish the work

When the coloring is roughly completed, I display the whole and review it again, adjusting the color and drawing in the missing parts to complete it. Also, the lighting is backlit and finished as planned in the rough.

●Line drawing adjustment

The line art is black, but if I feel that the black is too strong, I repaint it to match the surrounding colors.





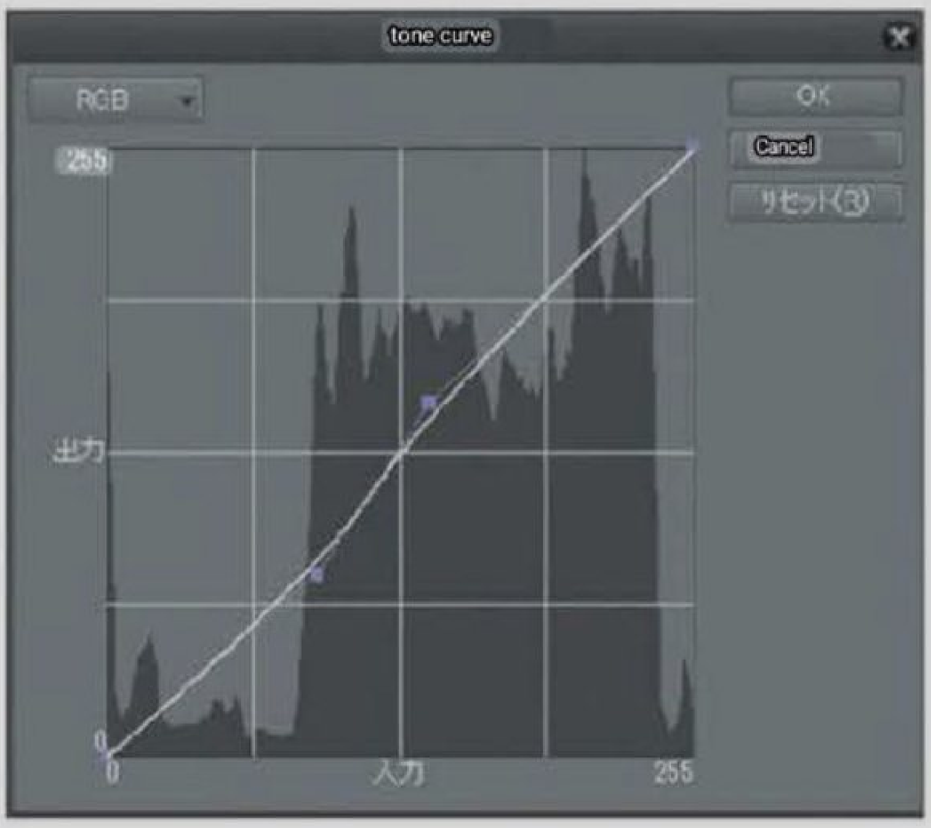
Create a new layer above the painting layer Select Clip at Layer Below. I will repaint with the [Pen] tool. If you have several layers of line art, create a clipping layer for each layer.

●Color correction

Review the whole and adjust the color tone correction layer where you are concerned about the color. When correcting the color tone of each part, for hair, [Clip at Layer Below] in the hair layer folder. adjusting. The hair

1 color is subdued, so I use [Tone curve] to make it stand out a little more.





2 The neck warmer and underwear are adjusted with [Level Correction] to emphasize the shadows.





neck warmer





inner

3 I want to make the eyes stand out more, so I increased [Saturation] to "+24" in [Hue/Saturation/Luminosity].





4 There is a lot of blue in the background, so I use [Color Balance] to emphasize the redness of the entire character. I also increased the contrast a bit with [Level Correction]. All the character coloring is stored in the "Character Coloring" folder, so I will clip it to it.







● Adjust and finish

While drawing the final drawing, image processing such as backlight and chromatic aberration is done to finish.

1 Lighten the surroundings a little to make the character stand out. A ray whose blending mode is [Screen] Use the Soft color for the layer to create a bright cool color (R:114. G:189, B213).





2 Clip the new layer to the "Character coloring" folder and change the blending mode to [Overlay]. Soften to add color to add light and shadow.





3 From here, we will process the backlight.

Add shadows to the entire character.

G: Overlay the layer filled with bluish gray-109)
115. B128) with [Multiply] and the layer filled
with bright blue (R:96, G144,255) with [Overlay].

Which Clip at Layer Below.





Character movies and paintings are organized in the "Character" folder. Create a layer on top of the "Character" folder and make adjustments.

4 Create a layer with the blending mode set to [Soft Light] and select [Clip at Layer Below].

Draw with the [Airbrush] tool [Soft] to add light.

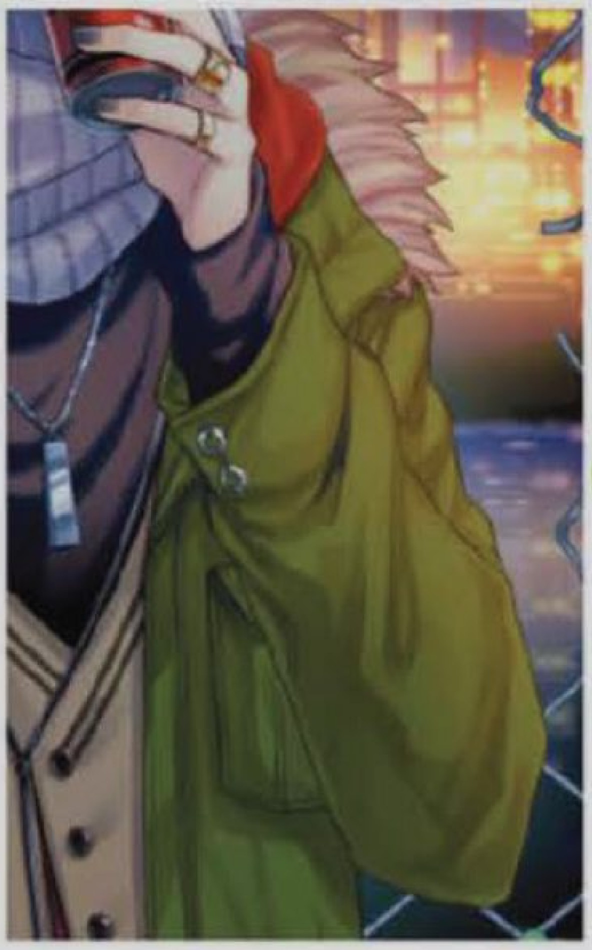


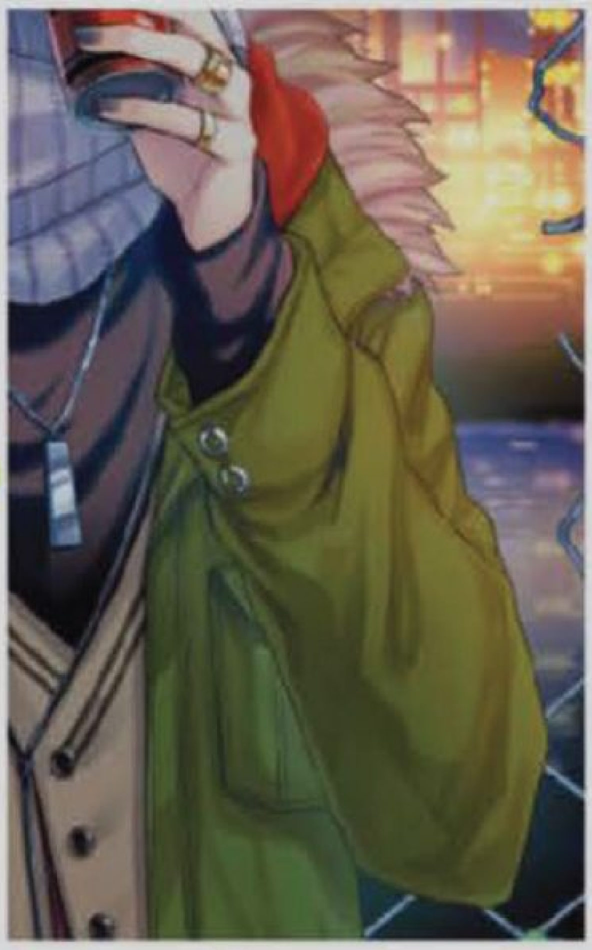




drawing part

5 Add a cool color (R69. G: 141, B: 165) in the [Screen] layer to create a sense of distance between the front hand and the body.







drawing part

6 Create a layer for [Dodge (Luminous)] and draw the reflection.

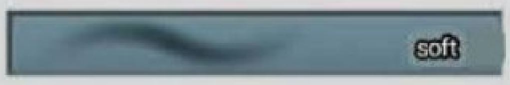
The backlight creates a light that makes the contours of the person stand out.

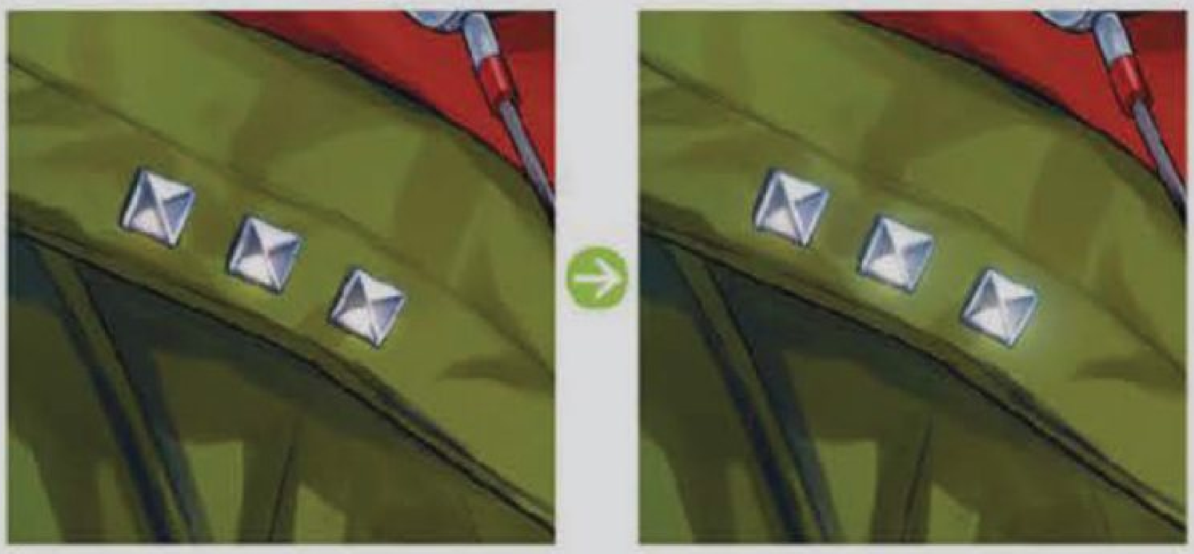




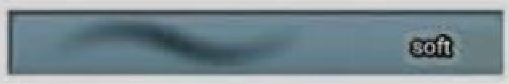
drawing part

7 In order to add a glittering effect to metal fasteners (studs), I draw light blue (R:170.G:230. B:255) on the [Screen] layer with [Soft]. Adjust the intensity of the light with the opacity of the layer. Here we have set it to 73%.





8 I drew the exhaled breath and the smoke from the factory in the back. Paint with a layer [Soft] に whose blending mode is [Screen].





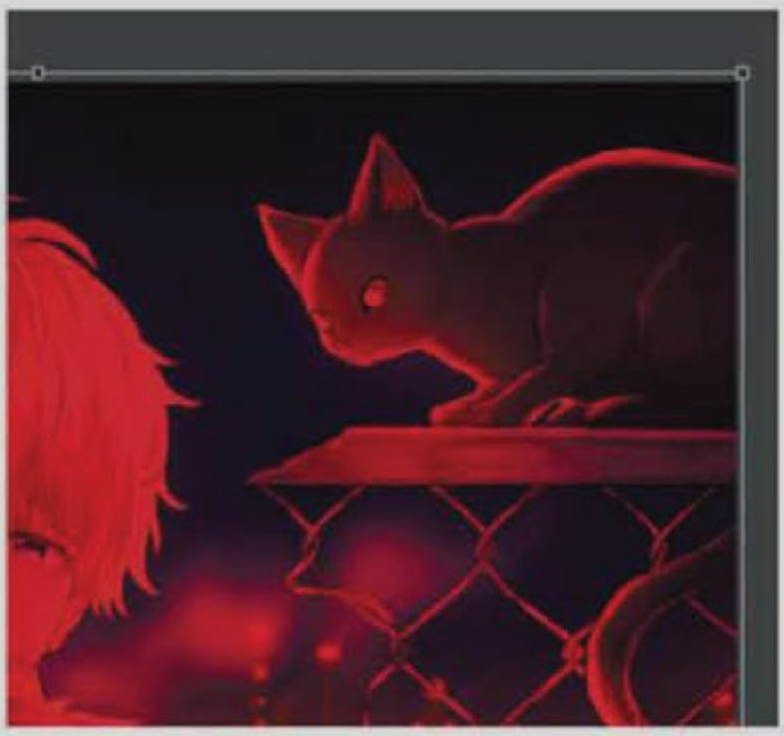


9 Apply chromatic aberration to make the bright areas stand out. Select [Layer] menu > [Merge copies of visible layers] to create three merged layers. Make them red, green and blue layers respectively.



Clip the layers filled with red, green, and blue to their respective layers, then merge them. You can create layers for red, green, and blue illustrations. (For details, see page 61.) please)

10 Zoom in a little on the three layers of chromatic aberration.



Select [Edit] menu > [Wings] · 回転]
[Scale up/Small] and increase pixel size (2~5px) to .

TIPS Why expand the chromatic aberration layer?

Chromatic aberration is expressed by slightly shifting the red, green, and blue layers, as described in the explanation on page 204. may be lost. Assuming such a case, it is safe to expand in advance.



11 Set the blending mode of the 3 layers of Chromatic Aberration to [Screen]. Move the green layer slightly to the bottom left and the red layer slightly to the top right.



12 Put the chromatic aberration layers in a layer folder, create a layer mask in the layer folder, and decide the range to reflect the chromatic aberration.

Leave the parts you want to emphasize such as the light of the hair, and select the [Eraser] tool [Soft] to mask (hide) the unnecessary parts. Chromatic aberration tends to be effective in bright and whitish areas.

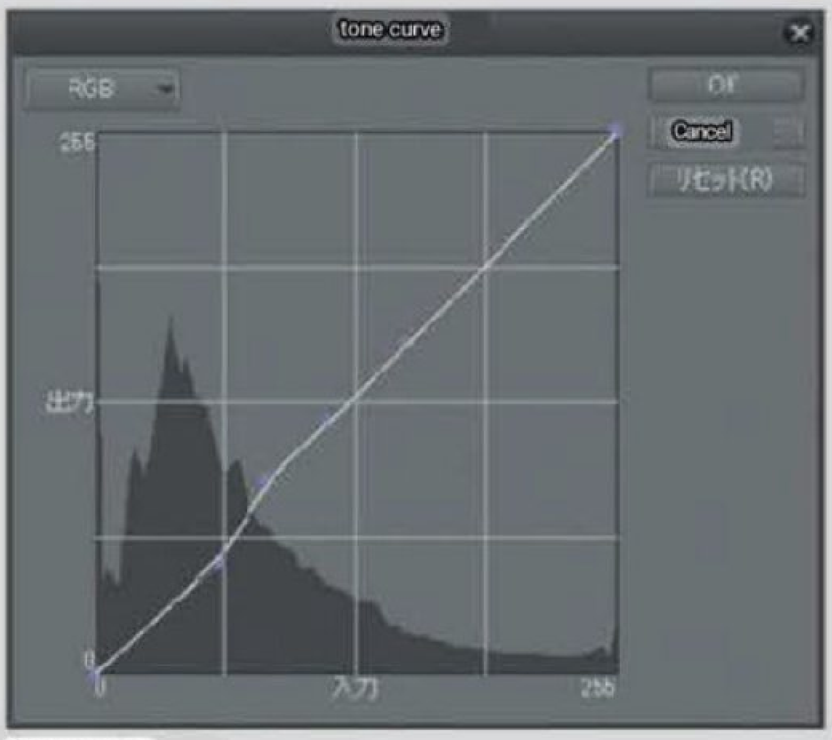




13 Tonal Correction Layer Create [Color Balance] and [Tone Curve] to adjust the overall color tone.



color balance

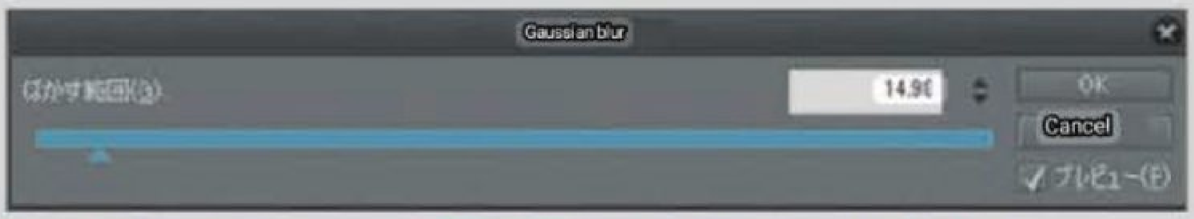


tone curve



14 Blurs the edges of the screen to give the effect that the character is in focus.

Select [Layer] menu > [Combine copies of visible layer] to create a combined layer, and blur it with [Gaussian blur] ("Blur range" [at this time] is set to "14.98"). increase). Name this layer "Blur".





15 Create a layer mask on the "Blur" layer. "Leave only the four corners and mask the rest with the [Eraser] tool [Soft].

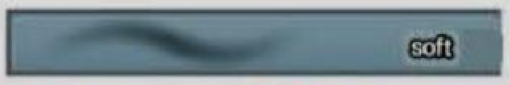


Eraser tool → [軟] to erase it with School. character of Kashi disappears



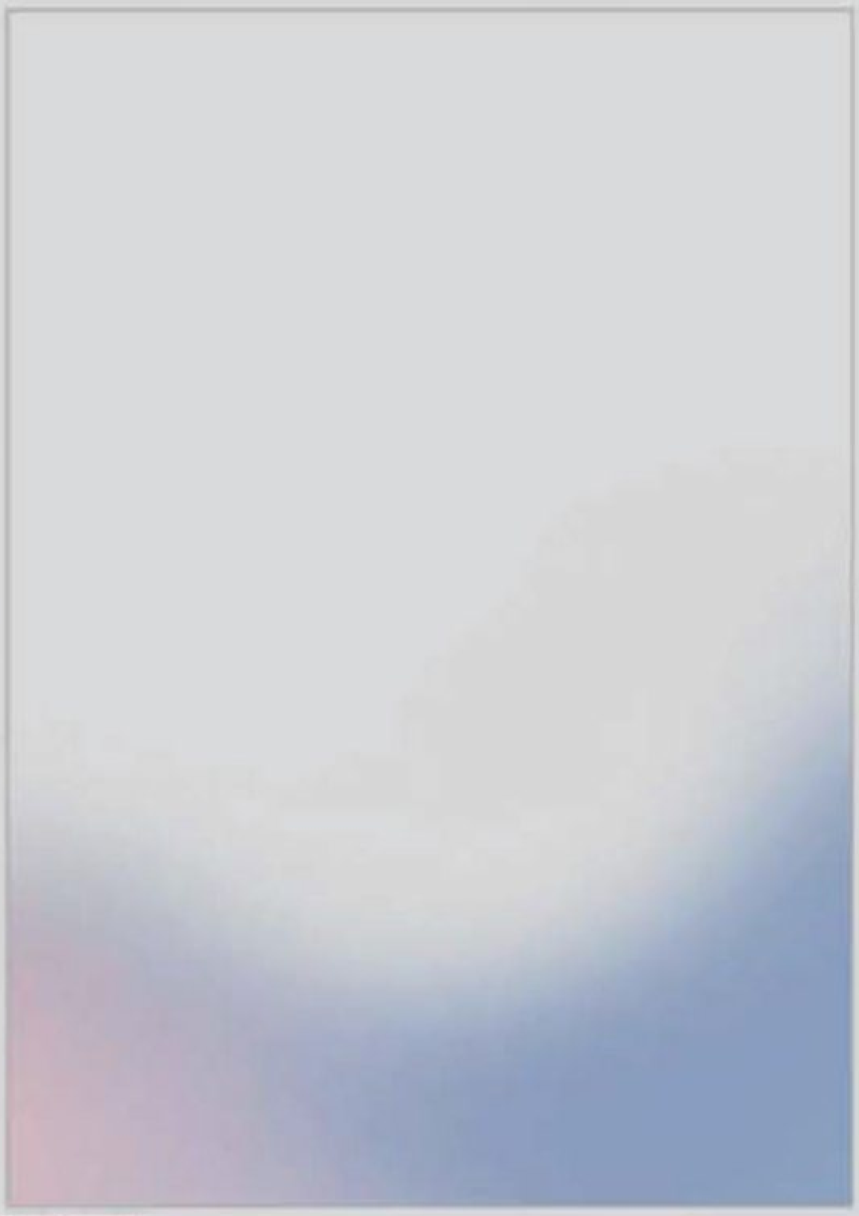
16 Creates a film burn-like effect at the bottom of the screen. Create a new layer and set the blending mode to [Screen]. Using the [Airbrush] tool [Soft], paint the bottom with snow (R:17,G85, B.230) and pink (R:225G 146, B.161).

After painting, lower the opacity of the layer to adjust the strength of the effect. I named this layer "Burning".









drawing part

17 Create a new layer below the "burnt" layer and set the blending mode to [Overlay] to add light and shadow.





drawing part





18 Finally, review the entire work, make corrections and additions as necessary, and complete when you are satisfied with the finish.





NDE.

Ta line

na line

Ha line

About the sample file

This manual is intended for CLIP STUDIO PAINT beginners. On the support page, you can download an archive (ZIP format) of the CLIP STUDIO FORMAT files explained in the text for better understanding of the contents of this document. Please use this manual to study CLIP STUDIO PAINT.

Support page of this document

http://www.sotechsha.co.jp/sp/1247/

unzip password

KurisutaDJ

*Enter the password in single-byte alphanumeric mode with the correct uppercase and lowercase letters.



■ Brown Rice (Part: Male Character Page 291)

Work

environment Windows 7 64-bit version

Tablet model

Wacom Cintiq 13HD

Functions often used in Crysta

New tonal correction layer for enclosing and painting

short comment

Personally, there are many times when I don't have a solid image of the finished product, or want to make changes in the middle of production, but this time it was exactly that. The tonal correction layer is a strong ally when in doubt. Please try using it!

Site URL, SNS, etc.

URL：http://haidoroxxx.blog.fc2.com/
Twitter：https://twitter.com/gm_uu/



Hari Maruyama (person in charge: female character → page 210)

Work environment

I have a BTO desktop PC (Windows 7 64bit, 16GB memory) using a Razer keypad as a shortcut key device.

Tablet

model Wacom Cintiq 13HD

Functions often used in Crysta

dark pencil

short comment

I am very happy to be a part of this book.
Drawing is really fun!
I hope that this book will help you enjoy drawing.

Site URL, SNS, etc.

Twitter : @e_hariyama
pixivID：id=240196
Mail: hariyama @hotmail.co.jp



Cactus (Part: Grisaille painting method → page 226)

Work environment

Self-made PC (CPU Intel Core i7 3770k 3.5GHz, memory 32GB)

Functions often used in Crysta

While blending the watercolor and oil brushes with the color mixing tool.

short comment

It was fun to express the texture. Thank you very much.

Site URL, SNS, etc.

URL:https://sabolabo.tumblr.com/

■ Author Introduction Side Lunch

•Business content

Manga production Game planning, character design, illustration production, video production

●URL

http://www.sideranch.co.jp/

•Main publications

"Full Mastering the Skills of a Noro Painter, The Definitive Edition CLIP STUDIO PAINT PRO/EX Compatible" (Impress) "Illustration Pose Collection for Drawing Little Exciting Girls" (MDN Corporation) "Crysta Digital Manga & Illustration Dojo" CLIP STUDIO PAINT PRO/EX compatible" (Sotec) "CLIP STUDIO PAINT Training Book PRO/EX compatible" (Sotec)

Sideranch

クリスタDojo Character Making

Edition CLIP STUDIO PAINT PRO/EX compatible

Released in July 2019

author	side lunch
装幀	Hiroshi Uetake
cover illustration	Maruyama Beam
painting	Brown rice, Maruyama pickles
Writing cooperation	Yanagi Kazutaka
Publisher	Junichi Yanagisawa
Editor	Kenji Kubota
Publisher	Sotec Co., Ltd.
	4-9-5 Iidabashi, Chiyoda-ku, Tokyo 102-0072
	Phone orders only) 03-3262-5320 FAX 03-3262-5326

Printed in Japan
ISBN978-4-8007-1247-9